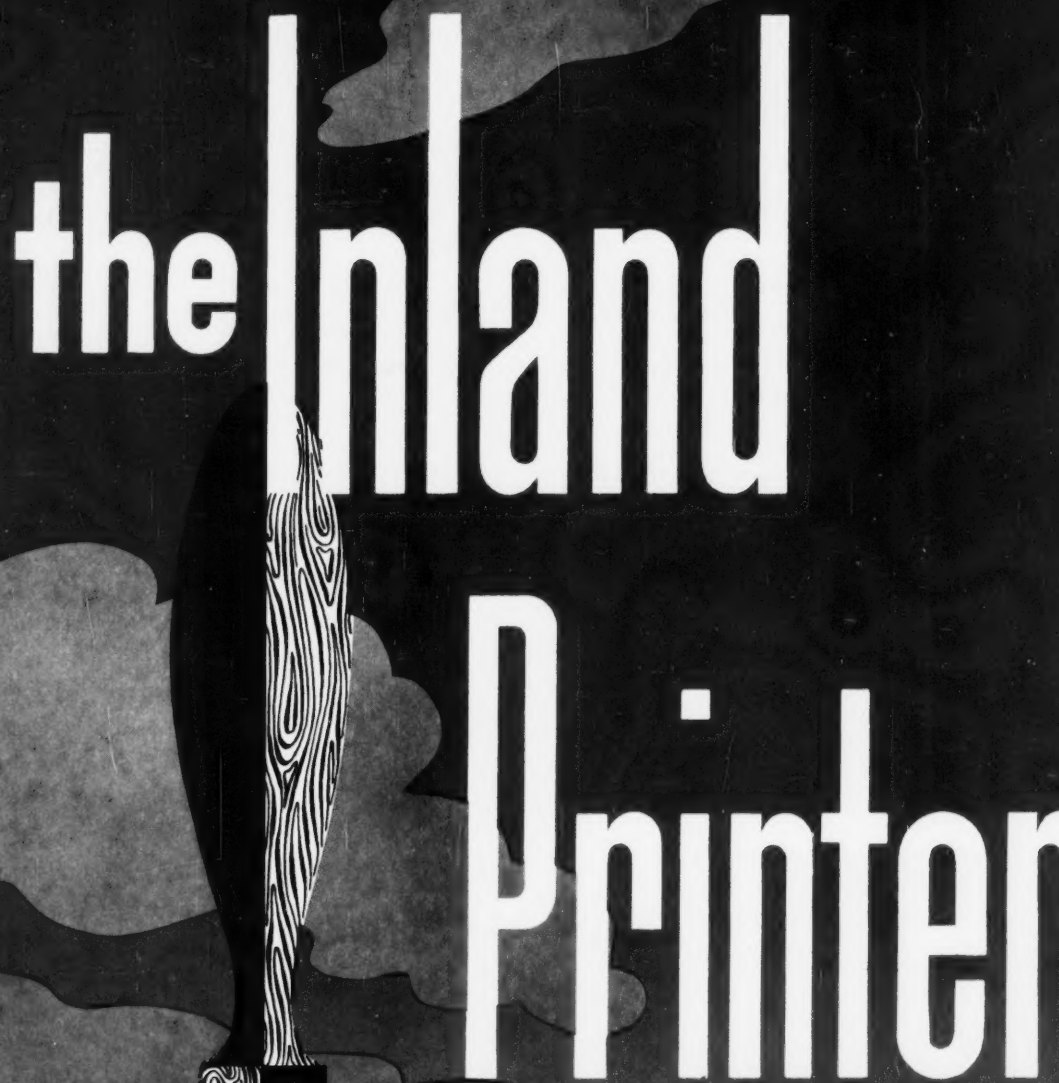


APRIL • 1953

# the Inland Printer



*rich koontz*

**Inside Story on Modern Book Papers  
Let's Do Some COMPETITIVE Selling  
Jersey Shop Does Wet and Dry Offset  
New Cost-of-Living Index Creates Problems  
Europe's Influence on American Type Faces**



## When the operator pours it on . . . the COMET pours it out!

*The entire Comet is engineered to meet today's composing-room needs for a fast, simple line-casting machine. Over 65 years of experience and research are behind the Comet, assuring unbeatable dependability and production.*

*For instance, there's nothing to compare with the Comet keyboard. It has the instant response and smooth fast action that operators appreciate when deadlines are close. When the rush of work requires, they can really "pour it on."*

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**• LINOTYPE •**

*The Model 31 is available for those composing rooms requiring Teletypesetter production from three or four magazines.*

Set in Linotype Spartan Family





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That's the title of the big, new 32-page booklet we have just completed. It outlines in detail some outstanding Ludlow advantages and operating economies which you should know about.

This new booklet graphically illustrates and describes the way in which the Ludlow helps to solve such printing plant problems as type shortages, type breakage, scarcity of spacing material, excessive press make-ready, press work-ups, congested floor space, multiple forms, and ruleform composition—to mention just a few.

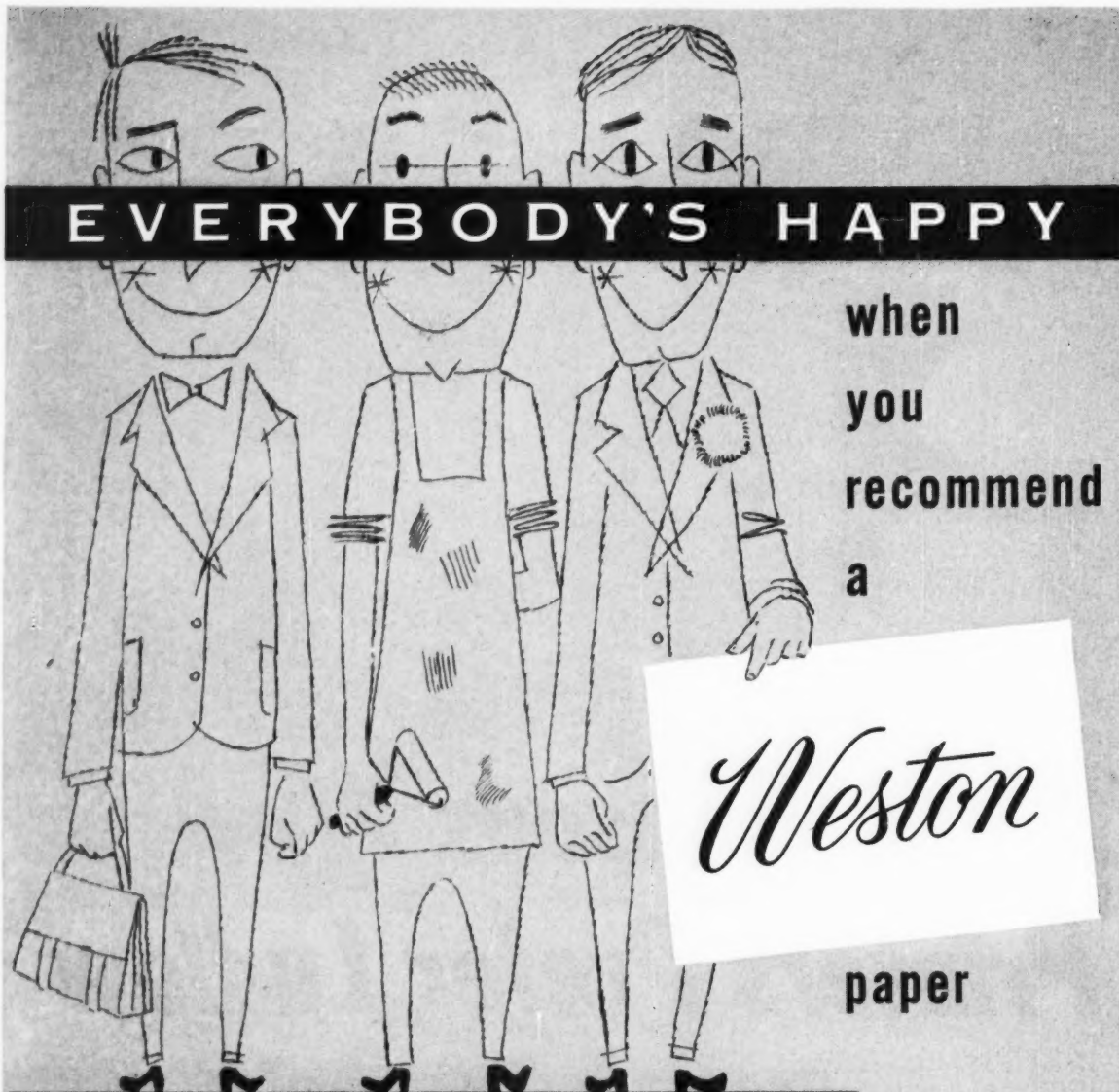
As you go through this booklet you will realize some of the reasons why so many progressive printing and publishing firms, specialty printers and others have discarded the old, time-honored typesetting methods and have changed to the improved Ludlow system of all-slug display and job composition.

Send for your free copy of this new 32-page booklet—it will give you a better understanding of Ludlow's contribution to efficient composing room production. It is real information for you.

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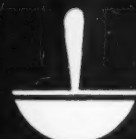
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MANUSCRIPT COVER

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*Makers of Papers for Business Records Since 1863*

APRIL 1953  
Vol. 131 No. 1

# The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

## In this issue

If you have wondered what today's book papers are made of, how to select the correct one for the job, then don't overlook the lead article this month; begin it on page 35. How to do selling on a competitive basis is discussed on page 38 by David Markstein, and be sure to see Oren Arbogust's "short" on ways to sell printing on page 39. Dry offset is a subject a great many offset printers are interested in these days; don't overlook the story of the Van Vechten Press, now doing considerable specialty work in this field; page 40. If your union contracts have a clause which bases wages on the government's cost-of-living index, then don't fail to read what you'll have to do, now that the government has changed the index plan; written by one of the nation's leading economists—on page 42. Have you ever considered how much Europe has influenced today's American type faces? A. Raymond Hopper, nationally-known typographer, will enlighten you on page 44. And another Typographic Clinic this month; it's on pages 64-65. Many good departments this month, too.

## Next month

One subject arousing much interest these days is Work Simplification. Next month we begin a series of articles on that subject by Lillian Stemp, nationally-known safety engineer in graphic arts, who has made an extensive survey of new methods for doing the job easier. The series will be well illustrated with concrete examples of Work Simplification as done in various printing plants of the country. Printing Industry of America, Inc. is studying possibilities for more work in this field.

## Manuscripts

The Inland Printer will accept manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

## Subscription Rates

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 45 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 50 cents. (Canadian funds should be sent to The Inland Printer, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$4; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$30. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

## LEADING ARTICLES

	Page
Frontispiece	34
Here's the Inside Story on Modern Book Papers— By William Bond Wheelwright	35
Inside Story of Bristols	37
Let's Do Some COMPETITIVE Selling—By David Markstein	38
Ways to Sell Printing—III—By Oren Arbogust	39
Jersey Shop Does Wet and Dry Offset, Letterpress, Embossing on Same Press—By Leslie H. Allen	40
New Cost-of-Living Index Creates Problems— By S. Herbert Unterberger	42
How Much Has Europe Influenced Modern-Day American Type Faces?—By A. Raymond Hopper	44
New Ideas From the Old World Invade U.S.	47
Typographic Clinic—By Ward Schori and Dick Thorne	64

## REGULAR FEATURES

	Page		Page
Composing Room	66	New Literature	94
Do You Know	86	Offset	60
Graphic Arts in Washington	75	Pressroom	68
Month's News	76	Proofroom	50
New Books for Printers	49	Scanning the Scene	59
New Equipment	72	Specimen Review	53

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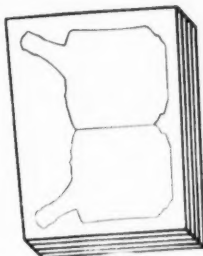
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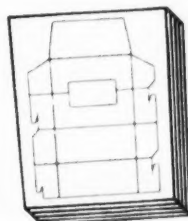
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CUTTING DIES



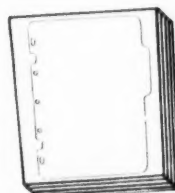
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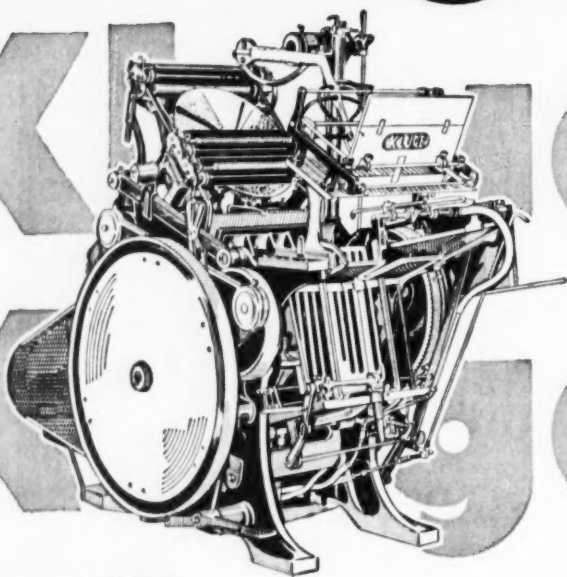
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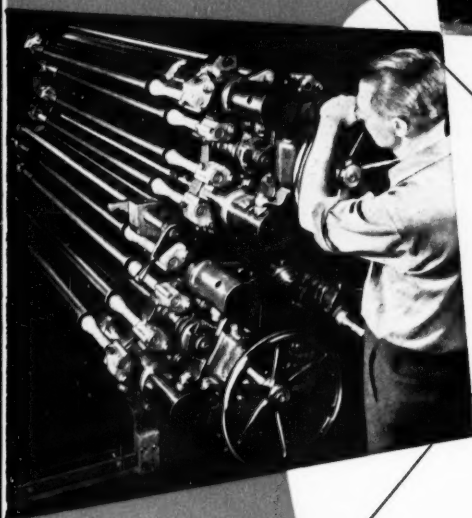
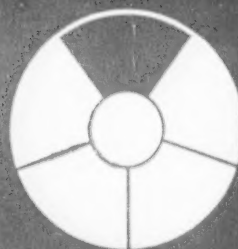
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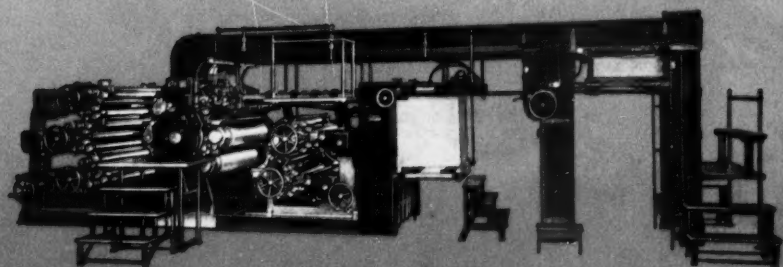
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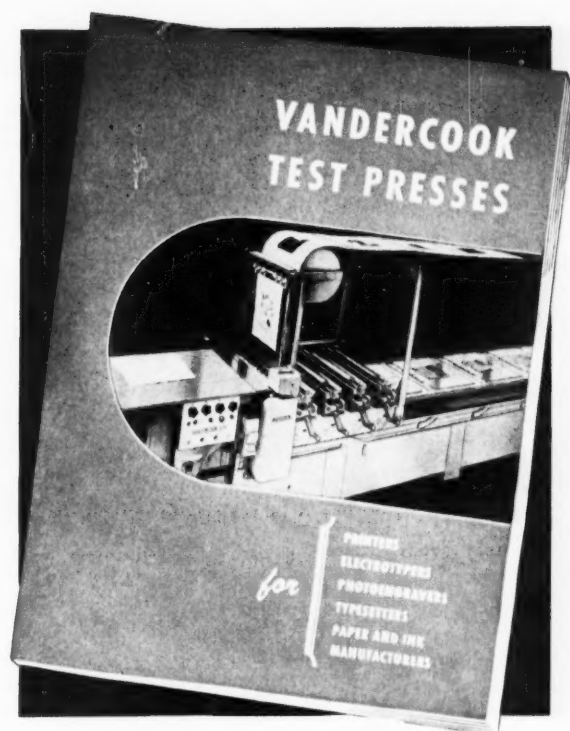
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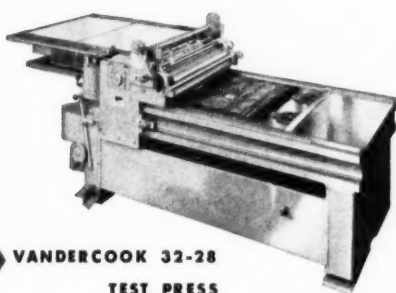
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*This catalog is an excellent example of the better quality printing that can be produced at lower cost by using Vandercook Minimum Makeready Method.*



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TEST PRESS**



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TEST PRESS**



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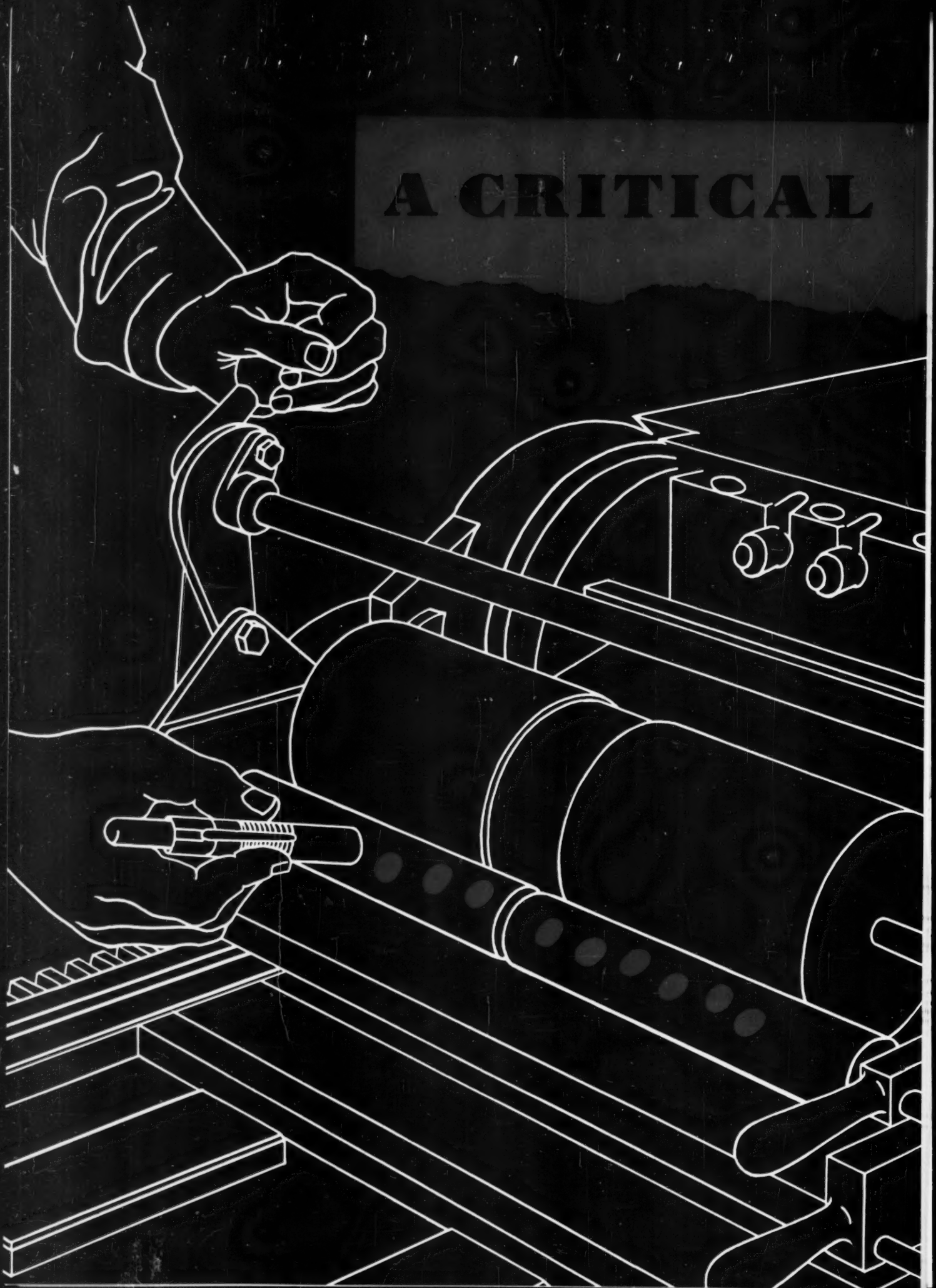
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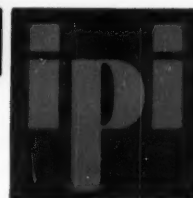
This device—seen at left—closely approximates the ink fountain settings on a production press. It establishes an accurate basis for predicting actual commercial press results from laboratory proofs. Thus, IPI customers are assured greater color uniformity with ink that has been tested and proven on the press before shipment.

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MADE BY EASTERN CORPORATION, BANGOR, MAINE

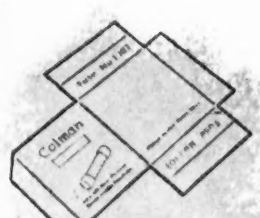
Watch for the Atlantic Bond Walter Johnson Ad in the April Issues of  
LIFE, SATURDAY EVENING POST, TIME, U. S. NEWS & WORLD REPORT, BUSINESS WEEK and PRINTERS' INK



Multi-Color Printing On  
Top And Bottom Of Web



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Die-Cutting And Scoring  
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Hamilton Enamel  
Falcon Enamel  
Format Enamel  
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Kromekote Label  
Kromekote Litho  
Kromekote Cover  
(Cast Coated 1 Side)  
Kromekote Cover  
(Cast Coated 2 Sides)  
Kromekote Postcard  
Kromekote Box Wrap  
Kromekote Colorcast Box Wrap  
Kromekote Colorcast Gift Wrap

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Hingefold Coated Cover  
Refold Offset Cover

## DULL COATED BOOK

Dullfold Coated

## UNCOATED BOOK

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Garamond English Finish  
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Golden Text Bible  
Wedgwood Offset

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## COATED POST CARD

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Inventory Index  
Canton Postcard Bristol

## TAG

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Scriptic Mimeograph

## PAPETERIE

Wedgwood Papeterie  
Garamond Papeterie  
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## PRESSBOARD

Champion Pressboard  
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Cigarette Cup Stock  
Food Container Stock  
Coffee Bag  
Tablet Papers  
Drawing Papers  
Red Patch Stock  
Stencil Board  
Pattern Board  
End Leaf Paper

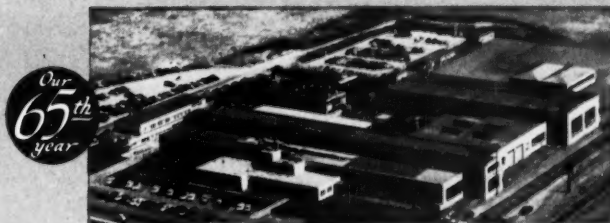
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to Keep Pace with Tremendous Demand**



Lynwood Plant where Speed-Flex presses are made, the largest manufacturers of printing presses West of the Mississippi

**New Speed-Flex presses are in the making!**

Western Gear Works and Orville Dutro & Son, Inc., operating jointly, are in the process of developing several new pieces of printing equipment — equipment that will provide new opportunities in the printing industry.

These new machines are the result of an enlarged graphic arts program recently set up by Western Gear Works and Orville Dutro & Son, Inc., to provide new facilities for research and development. Thus, Speed-Flex equipment will open new channels of business as well as decrease production costs in established lines. These developments spell new opportunity to alert and progressive printers.

Keep in touch with these Speed-Flex developments. These streamlined presses will be engineered for convenience, accuracy and consistent production at incomparable speeds — presses that reflect the pride of ownership — the satisfaction of having the best.

**MODEL D SPEED-FLEX PRESS** prints on one or both sides of the paper, numbers and imprints in an additional color, perforates longitudinally and crosswise, pastes on carbon and cuts off sheets 17" long by any width from 5" to 15" at speeds up to 20,000 per hour. Makes you competitive on snapout jobs and leaves your competition trailing on ordinary form work.



direct inquiries to

**Orville Dutro & Son, Inc.**  
PRINTING PRESS SALES AND SERVICE

1206 Maple Ave., Los Angeles 15, California  
RICHMOND 9377

NEW YORK, N.Y.  
1133 BROADWAY  
OREGON 5-9014

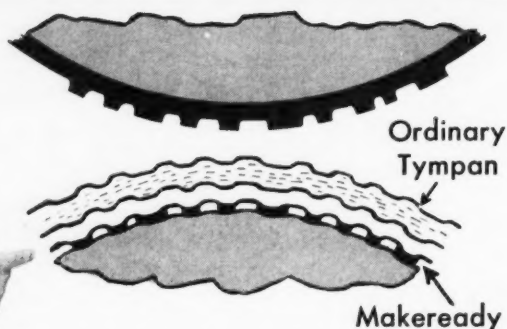
CHICAGO, ILL.  
110 SO. DEARBORN ST.  
RANDOLPH 6-7971



# "Here's why 'SPHEREKOTE' Tympan protect makeready two ways..."

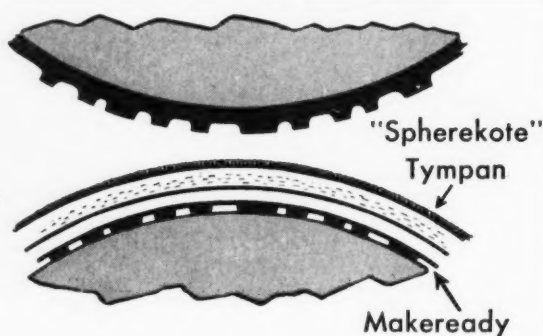
## "ORDINARY TYMPANS

are made of soft material that gives little protection to makeready. Bulky top sheets like this beat down after but limited service—necessitate frequent press stops to freshen up makeready and replace tympan."



## "BUT 'SPHEREKOTE'

**TYMPANS** combine a smooth glass bead surface with a highly calendered base stock. This means *double* makeready-protection during all types of press runs! One: Their highly-compressed backing resists indentation, won't beat down. And two: Their hard glass surface effectively prevents damage from edges and rules. Try these 'Engineered Top Sheets' yourself. You'll *never* change back to conventional tympan!"



**Quick Facts on Type 17-C "SPHEREKOTE" TYMPANS:** Protect makeready on longest runs • Print sharper halftones on all cuts • Hold close register on color jobs • Print on rough stocks • Run numbering jobs without chewing top sheets • Schedule quick backups without smudging • Reduce static • Prevent offset spray buildup • Allow washups without softening packing.

**FREE SWATCH!** Minnesota Mining & Mfg. Co.  
Dept. IP43  
Printing Products Div., St. Paul 6, Minn.

Please send me FREE "Spherekote" Tympan swatches plus full information.

NAME.....

FIRM.....

ADDRESS.....

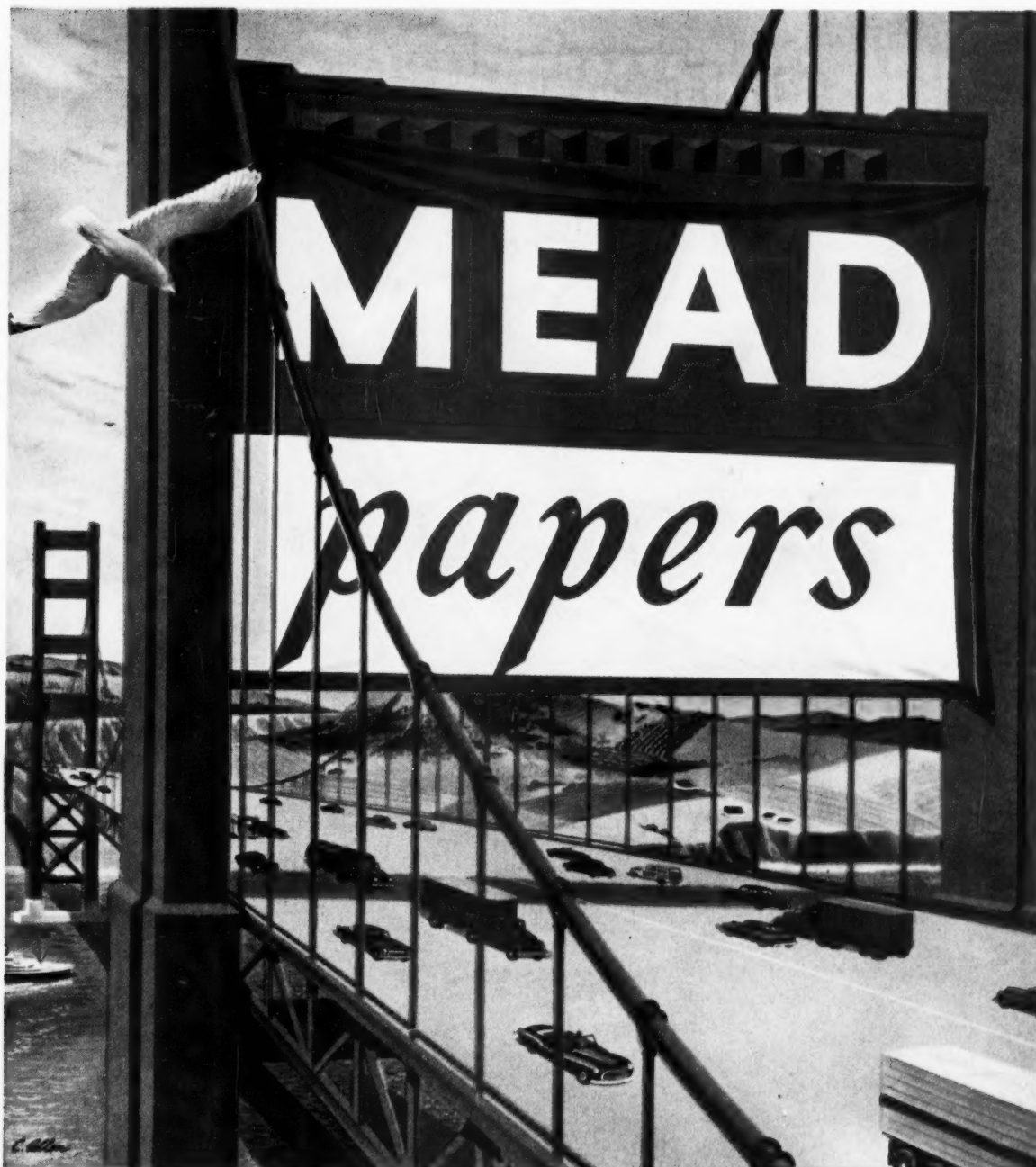
CITY.....ZONE.....STATE.....

REG. U.S. PAT. OFF.  
**SPHEREKOTE**  
BRAND  
**TYMPAN**  
**COVERS**



Made in U.S.A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn.—also makers of "Spherekote" Brand Frisket Papers, "3M" Brand Sensitized-Aluminum Photo-Offset Plates, "Scotch-lite" Reflective Sheeting, "Scotch" Brand Pressure-sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ont., Can.





If you're planning on lithography for a medium that will run into thousands of copies, and require many full-color illustrations—a recipe booklet, for example, or a travel folder—it will pay you to look into MOISTRITE OFFSET and SNOPEK OFFSET. These Mead Papers are

especially made for flawless lithographic reproduction at moderate cost.

Your lithographer or your printer—and, behind him, America's leading paper merchants—will tell you that Mead Papers mean business. Ask for evidence.

**THE MEAD CORPORATION** "Paper Makers to America"



Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia • Atlanta

This advertisement, in full color in *Time* and *Business Week*, helps you.

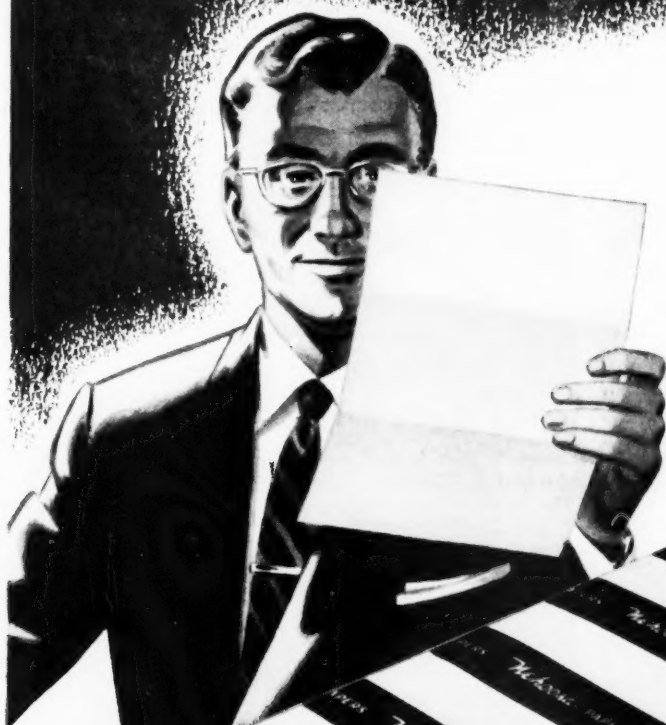
*Three Operations in One*



522 S. Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0522

DAY & NIGHT

# a cleaner, whiter, brighter paper



No order of Nekoosa Bond ever leaves our mills until it has passed scores of exacting tests for strength, appearance and finish. Little wonder that Nekoosa Bond has become one of the largest selling business papers in the world—a leading choice everywhere for letterheads, envelopes, office forms and many other printing purposes.



Available in white and eleven attractive colors

Nekoosa-Edwards Paper Company  
Port Edwards, Wisconsin

*America does business on*  
**NEKOOSA BOND**

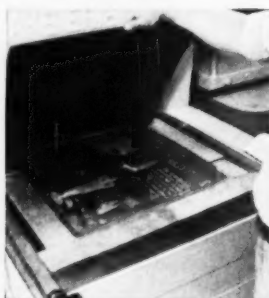
in the YELLOW wrapper with the BLUE stripes

# "To mold the finest plastic plates, we installed the best equipment"

... it's a smart policy say Cresset officials.

● "We purchased our first Lake Erie press in 1946," says Mr. H. H. Farrington, President of The Cresset Company of New York City. "It was so efficient and dependable that we have since purchased 10 more presses from Lake Erie. We now have 6 ACRAPLATES and 5 DIRECTOMATS in our plant. These 11 molding presses have proved conclusively that they have everything it takes to produce the highest quality products at the lowest possible cost."

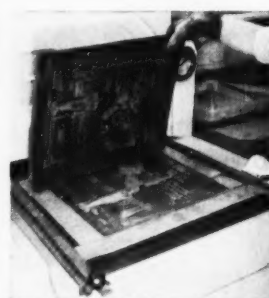
## HOW CRESSET CRAFTSMEN MOLD PLASTIC PLATES



1. The Cresset molder lays a sheet of thermosetting plastic material over the pattern plate.



2. It is then rolled into a Lake Erie ACRAPLATE where precise heat and pressure are applied.



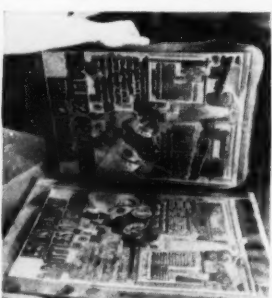
3. The female mold of permanently set plastic material is removed from the Lake Erie press.



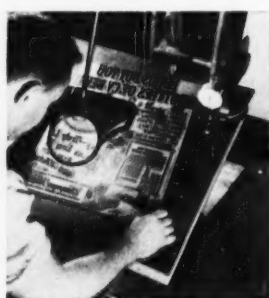
4. The mold is covered with granular thermoplastic plate material which is heated until soft.



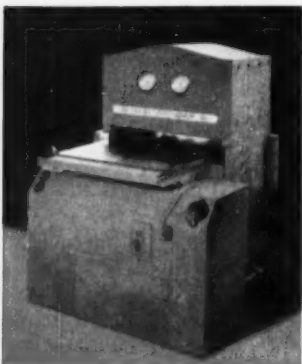
5. The plate is then placed in a Lake Erie ACRAPLATE press and molded.



6. The plastic plate is removed. Thickness will be checked with a micrometer.



7. The plate is trimmed and carefully inspected prior to shipment by The Cresset Company.

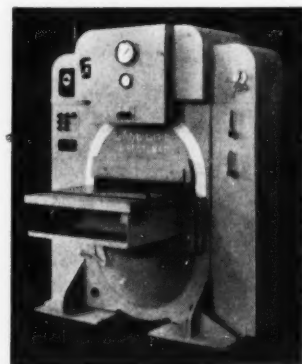
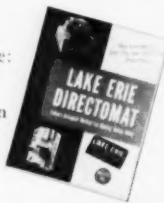


● **ACRAPLATE**—The favorite rubber and plastic plate molding press. Five models available with capacities from 115 to 550 tons and platen sizes from 17"x 22" to 36"x 44".

● **DIRECTOMAT**—The outstanding direct pressure mat molding press. Two models available with capacities of 800 and 1000 tons, and platen sizes of 32½"x 24" and 34"x 26".



● Write for descriptive literature: Bulletin No. 350 describes the ACRAPLATE. Bulletin No. 349 describes the DIRECTOMAT.



## LAKE ERIE ENGINEERING CORP.

504 Woodward Avenue, Buffalo 17, New York

Offices in Principal Cities and Foreign Countries



● Leading manufacturer of hydraulic presses—3,500 designs from 5 to 22,000 tons capacity—rubber and plastic plate molding...mat molding...plastics molding...laminating...die sinking...metal working...forging...metal extrusion...wallboard and plywood...rubber vulcanizing...die casting and special purpose.

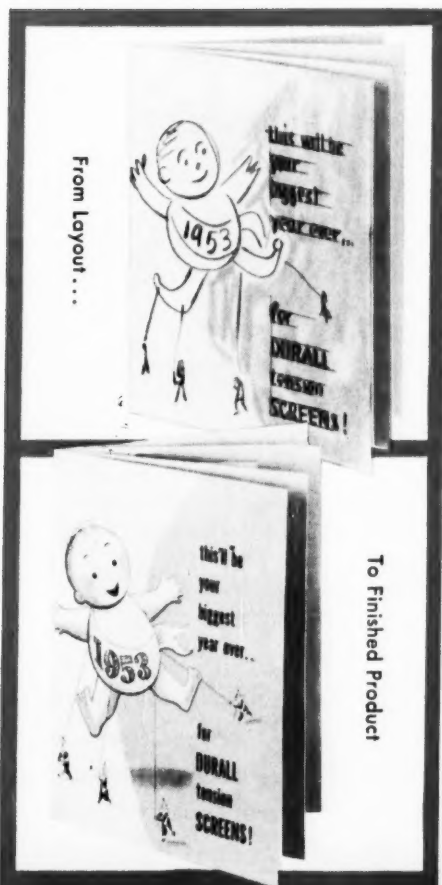
LAKE ERIE ®

DIRECTOMAT ®

ACRAPLATE ®





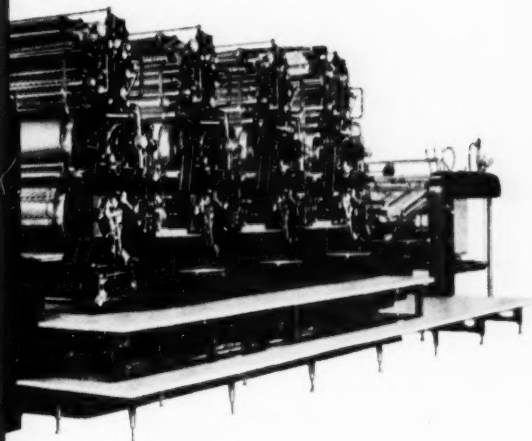


**right...  
from beginning  
to end**

Well begun, half done . . . fine art,  
the best of plates and top presswork—  
all done with paper in mind, because paper  
is the base of the job.

## **TICONDEROGA OFFSET**

Your best buy for offset  
lithography on single  
or multi-color presses.  
Smooth, fast-free surface has  
fine ink affinity. Uniform  
quality . . . particularly  
good for trouble-free  
long runs in seven weights  
from 50 to 150 lbs.



  
**International Paper** COMPANY

PAPERS FOR PRINTING AND CONVERTING

220 East 42nd Street, New York 17, N. Y.

# EVERY STEP A CONTROLLED ONE

EVERY BALLERINA knows that a fine performance requires control of every step. The production of fine paper requires the same thing.

BEGINNING with the growing of trees in St. Regis' forests, every step in the production of St. Regis Papers is under exacting quality control.

Printers, Lithographers and Converters can rely on St. Regis as a dependable source for the kind of paper they need—with the certainty that all St. Regis papers are of uniform high quality.

St. Regis is regularly supplying many large and small paper users throughout the country with a broad range of grades. Whatever your requirements, you can depend on St. Regis for the *right* paper for a *better* job.

THE ST. REGIS LINE includes:

- \* Commercial Printing Papers
- \* Publication Papers
- \* Lightweight Catalog & Directory Papers
- \* Converting Papers
- \* Specialty Papers

FROM ST. REGIS' OWN FORESTS comes the raw material to be processed, under rigid, step-by-step control, into a complete line of classifications and grades, each uniform in its consistently high quality.

SR

**ST. REGIS**  
SALES CORPORATION

Sales Subsidiary of St. Regis Paper Company  
230 Park Avenue, New York 17, N. Y.  
230 N. Michigan Avenue, Chicago 1, Ill.  
218 Martin Brown Bldg., Louisville 2, Ky.

# ACCURACY

beyond  
a shadow  
of a doubt

## CRAFTSMAN Line-Up and Register Tables



*Craftsman Standard  
Line-Up and Register  
Table. Available in  
five sizes, with working  
surface from 28" x 39"  
to 62" x 84".*

From laying out original copy to lining up press work and registering color, Craftsman Tables can meet all your line-up and register requirements . . . giving you highest accuracy, saving countless hours, and cutting costs.

Two metal straightedges, set at perfect right angles and *operating on machine cut geared tracks*, insure "Jewelers' Accuracy" and unvarying precision. The fine workmanship and top quality materials that go into each Craftsman Table assure you of long, dependable service. Many Craftsman Tables are still in use after more than twenty-five years.

*Get a Craftsman Table . . . save time, cut costs, get highest accuracy. Send for complete catalog information today.*

### Only Craftsman offers you all these time and money saving features

- Two straightedges at perfect right angles
- Machine cut tracks and gears
- Straightedge raising and lowering lever
- Sheet side guide
- Sheet stops and grippers
- Fluorescent lighting
- Graduated stainless steel scales
- Special ink markers

## CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.



Craftsman Line-up Table Corp.  
57-D River Street, Waltham 54, Mass.  
Please send free Craftsman Catalog.

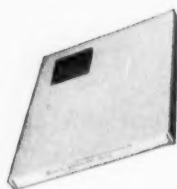
Name.....  
Company.....  
Address.....

# Everybody benefits when you use AnSCO Film



Here's what will happen if you ask each of the specialists in your shop *why* he prefers Ansco film. The photographer will give you one set of reasons; the stripper another, and the dot-etcher still different ones. But on one thing they *all* agree—Ansco films make their jobs easier. And because Ansco makes the work easier for so many individuals, it speeds up production all through your plant. This improves the overall quality of work, and thereby builds greater customersatisfaction. Add that all together and it gives *you* some special, personal reasons for preferring Ansco, too!

## Are you getting the benefits offered by ANSKO REPROLITH ORTHO VINYL BASE FILM



You get all the advantages of Ansco Reprolith Ortho's high contrast orthochromatic emulsion plus the extreme dimensional stability of the vinyl base material. This special-purpose product is highly recommended in all photomechanical operations where accurate size-holding is of great importance.

## For best results develop in ANSKO REPRODOL



Ansco Reprodol is especially designed to produce the maximum density and high contrast required for fine photomechanical work. Developing time runs from 2 to 3 minutes with Reprolith films. Available in laboratory-packaged 2- and 10-gallon sizes.

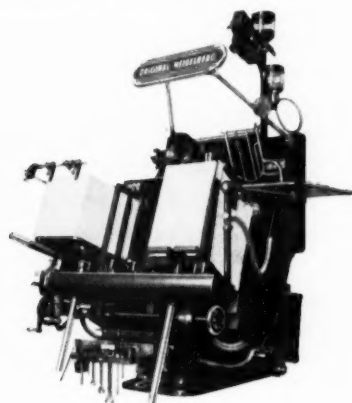
## IN THE GRAPHIC FIELD IT'S ANSCO

ANSKO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."



## Compare **FACTS**...not **CLAIMS**

Yes, compare the *facts*, Mr. Printer. Facts, not claims prove points. Compare the Heidelberg to other best known platen presses. See *why* the Heidelberg is rated 20 years ahead in design and efficiency... *why* it has become the top choice of printers the world over. Let us arrange for a Free Demonstration.



### ORIGINAL HEIDELBERG

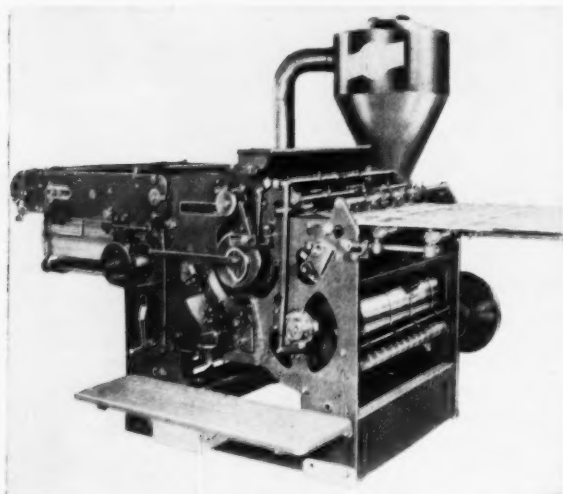
Distributors of Heidelberg Automatic Presses  
**HEIDELBERG EASTERN SALES CO.**  
 45-45 Thirty-Ninth St., Long Island City 4, N.Y.  
 227 North 3rd St., Columbus 15, Ohio  
**HEIDELBERG WESTERN SALES CO.**  
 118 E. 12th St., Los Angeles 15, Calif.  
**HEIDELBERG SOUTHERN SALES CO.**  
 120 N. Sampson St., Houston 3, Texas

### CHECK CHART ON 3 MOST POPULAR PLATEN PRESSES

STANDARD EQUIPMENT AND FEATURES	ORIGINAL HEIDELBERG	PRESS A	PRESS B
One piece cast frame and backbed	YES	NO	NO
Toggle Impression	YES	NO	NO
Impression safety device	YES	NO	NO
Side arms and impression cams	NO	YES	YES
Non-offset spray gun — built in	YES	NO	NO
Single adjustment impression control	YES	NO	NO
Central "one shot" lubrication	YES	NO	NO
Cylinder ink distribution	YES	NO	NO
Single stroke pump	YES	NO	NO
Replaceable roller tracks	YES	YES	YES
Adjustable roller tracks	YES	NO	YES
Two-up feeding attachment	YES	EXTRA	EXTRA
Aero dynamic delivery	YES	NO	NO
Drop ink disc	NO	YES	NO
13" feed and delivery	YES	NO	NO
Automatic press stop	YES	NO	NO
Automatic impression throw-off	* NO	YES	YES
Built-in wash-up device	YES	NO	NO
Vibrator roller	YES	YES	YES
Built in feeder (not attached)	YES	NO	NO
Drop fountain	YES	NO	NO
Rotary feed system	YES	NO	NO
Maximum speed	5,000 HR.	3,600 HR.	3,600 HR.

\*Impression throw-off not required on Heidelberg as press automatically stops

Bronzing is now just another high speed, profitable operation



*The Christensen High Speed Bronzer can add to your press earnings*

Bronzing opens up new profit potentials in the plant equipped to do it.

Labels, posters, greeting cards, covers — are some of the many printing jobs on which the process can be used to improve the product and the profit alike.

Attached to the offset, rotary or flatbed press, the Christensen High Speed Bronzer is geared to bronze the product at up to 3,000 sheets per hour.

Machine is cylinder gripper type.

Sheets are under positive control throughout both bronzing and dusting operations, assuring uniform high quality at any speed.

Sheets are dusted both sides.

Exhauster reclaims waste bronze and makes for clean pressroom.

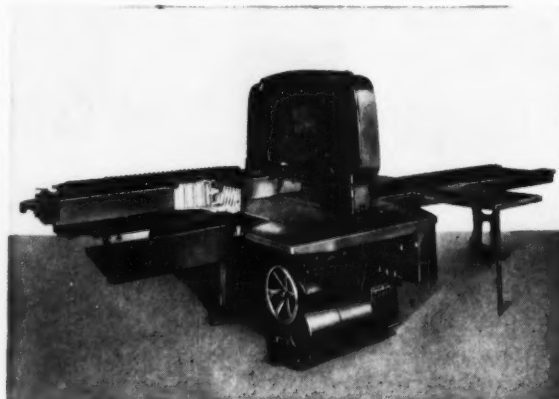
Sheets are evenly jogged and delivered face up.

With a Christensen High Speed Bronzer you can widen your range of preferred jobs and get better prices for any part of your product on which this process can be used to advantage.

**Dexter Folder Company**  
*General Sales Offices*

330 West 42nd Street, New York 36, N. Y.  
Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis  
Agents in principal foreign countries

This straight line trimmer does away with needless rehandling and assures unqualified accuracy



*The Brackett Safety Trimmer*

Accurate, uniform trimming and cutting apart of booklets, catalogs and other bound work is recognized as being just as important as accurate register on press or accurate folding on folders, if the quality of the job is to be maintained.

Accuracy is even more important in trimming and cutting of circulars, labels, forms and other flat work where margins are close and exact size is required.

Trimming of labels, booklets, catalogs, inserts and other flat work is handled by the Brackett at double or triple the speed of the conventional cutter.

On the Brackett, work moves in a straight line, away from the operator, without waste motion or needless rehandling.

The use of mechanically set spacer shafts insures fine accuracy without even the tiniest variation. This accuracy is maintained from start to finish, no matter how large the run.

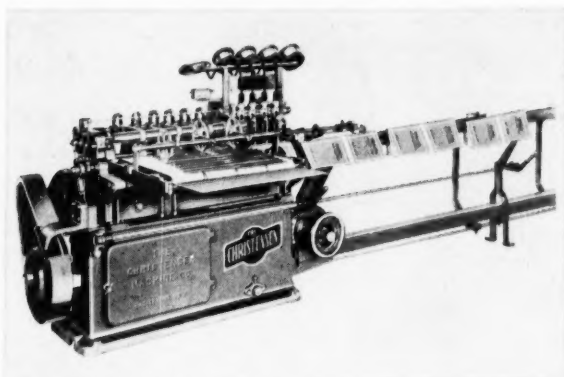
For jobs that repeat, settings may be retained, with important savings in time otherwise required for resetting.

The Brackett handles work up to 25½" in width and 50" in length.

Standard equipment includes two spacer shafts. Extra shafts for permanent set-ups can be supplied.

Write for literature.

Gathers and stitches. Speeds  
booklet and catalog production,  
even in the smallest binderies



*The Christensen Pony Gang Stitcher*

To keep jobs moving through to completion without costly delays, your gathering and stitching must keep pace with your high speed folders.

In the smallest, as well as the largest binderies, the Christensen Pony Gang Stitcher matches the speed of the modern folder; gathers and stitches in a single operation at up to 9,000 signatures an hour — sizes from 2½ x 5" to 12 x 27".

This machine works quietly, accurately and economically — as fast as operators can feed it — and delivers the product neatly stacked.

When booklets of one signature are to be stitched, signatures may be placed on the saddle by one girl; or if two girls are used, the machine may be speeded up and each girl drops a signature on every other carrier, thus getting full production from the machine.

For multiple signature booklets one girl for each signature is placed at each station. Signatures are gathered until book is complete, after which it is stitched automatically.

Ask us to show you how the Christensen Gatherer and Stitcher can expedite work passing through your bindery, at the same time effecting economies you can hardly afford to overlook.

*Automatic feeding for this machine is available with the McCain Signature Feeders. To the combination of the Christensen Gather and Stitcher and the McCain Signature Feeders may be added the McCain Three-knife Shear type Trimmer. This three-machine combination makes it possible to feed, gather, saddle-stitch and trim in one automatic continuous operation. Further information will be sent on request.*

**Dexter Folder Company**  
*General Sales Offices*

330 West 42nd Street, New York 36, N. Y.

*Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis*  
*Agents in principal foreign countries*

TOOLS... not TALK...  
improve the standard of living



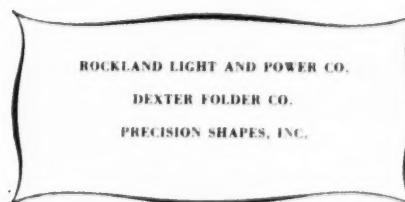
Talk never produced a better automobile or washing machine or suit at a lower price . . . promises never gave you a better home . . . contracts never improved the quantity and quality of your food. Only *tools* well used by intelligent workmen can produce, improve, increase — only tools well used can give you a higher standard of living, and the weapons to preserve it.

Tools take raw materials — useless in themselves — and turn them into conveniences that make life comfortable, safe, healthful.

The more modern the tools and the better they are used, the more of everything for everyone.

And modern tools, which help workmen earn more with less effort, can be bought only with the money of people who save and invest with hope of profit. The wise workman uses his tools well, for his own benefit — and sees to it that his company makes a profit out of which constantly better tools can be bought so he can constantly earn a constantly better wage.

There's not much "standard of living" for you in an ingot of steel; there's a lot of living in a new car. *Tools* — well used — make the difference.



*This is one of a series of advertisements that have been run cooperatively by Dexter Folder Co. and two other Rockland County, N. Y. industries over the past four years. The advertisements have appeared every two weeks in six local newspapers. The text has been made available through the courtesy of Warner & Swasey Company, manufacturers of machine tools which are used in the production of graphic arts machinery.*

Prominent Users of Strathmore Letterhead Papers: No. 104 of a Series

*In addition to designing and constructing submarines, General Dynamics produces jet and piston engine airplanes as well as electric motors and generators.*



*Give your letterhead  
dynamic **QUALITY!***



"There are many who believe that the laying of the keel of the world's first atomic-propelled vessel, the submarine NAUTILUS, on a shipway of our Electric Boat Division, is the beginning of an historic era of rare significance...inaugurating a new age in the application of atomic power for the service of mankind," says John Jay Hopkins, Chairman and President of the General Dynamics Corporation.

As one of the oldest companies contributing to the defense of the United States, General Dynamics believes it is only sound that it should apply the experiences and knowledge it gains in this production to the improvement and betterment of mankind in a peaceful world.

With its impressive background and its vision, General Dynamics brings to every phase of its operations, a well-founded belief that from the largest to the smallest details, only quality can serve its purposes best. One indication of this belief is its selection of Strathmore Letterhead Papers to carry the messages of its United States divisions.

*Dynamic* is the word for quality in a letterhead, too. For it can express, by the very feel of the paper and by its appearance, the impression of quality you wish to convey. Let Strathmore say *quality* for your company. Specify it to your supplier when next you order letterheads!

*Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.*

**STRATHMORE** MAKERS  
OF FINE  
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

## *Strathmore* **ADVERTISEMENTS**

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

*This series appears in:*



**TIME**



**NEWSWEEK**



**BUSINESS WEEK**



**PRINTERS' INK**



**ADVERTISING AGE**



**SALES MANAGEMENT**



**PURCHASING**



**"FOR EXTREME ACCURACY IN LABEL CUTTING"**

UNITED STATES PRINTING & LITHOGRAPH CO.

**The United States Printing & Lithograph Co.**

Baltimore - Cincinnati - Erie - Kansas  
New York City - St. Charles

February 27, 1953

E. P. Lawson Co., Inc.  
426 West 33rd Street  
New York 1, New York

Dear Mr. Schulkind:

The United States Printing & Lithograph Company takes particular pride in the extreme accuracy of the labels that we furnish to our customers. We are aware that modern labeling equipment demands close cutting tolerances. We are, therefore, always on the look-out for the most effective cutting equipment.

You will be interested in knowing that the Lawson Electronic Spacer Cutter, (model 52-T-76), installed by us on July 30, 1951, has met our requirements for accuracy. The 76" length of the back table of your 52" cutter enables us to handle long sheets with ease.

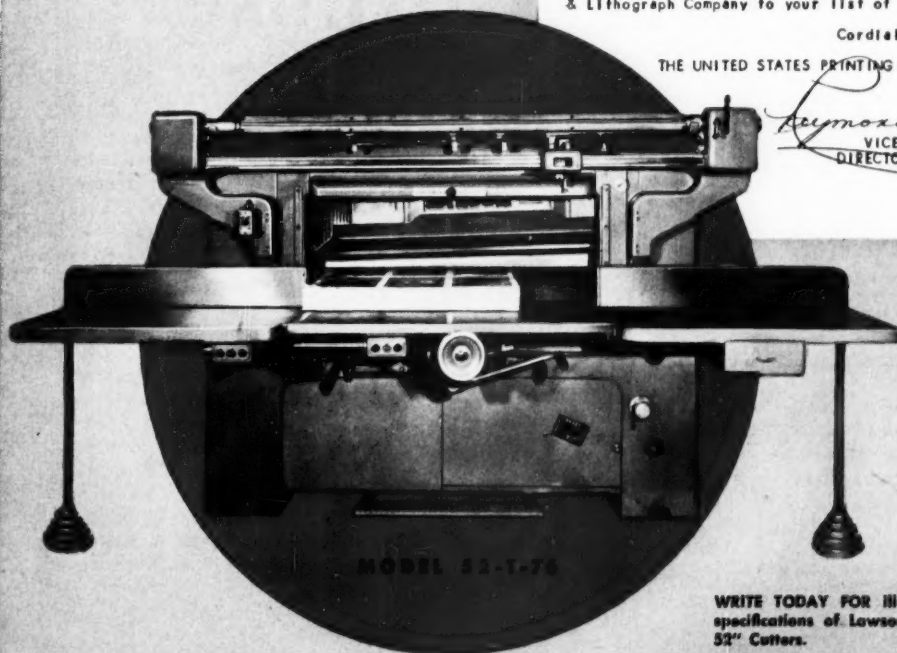
Our operators are particularly pleased with the hydraulic clamp and the precision of the "magic eye" Lawson Electronic Spacer Cutter.

You can certainly add the name of the United States Printing & Lithograph Company to your list of satisfied Lawson users.

Cordially yours,

THE UNITED STATES PRINTING & LITHOGRAPH COMPANY

*Raymond A. Kane*  
VICE PRESIDENT  
DIRECTOR OF PURCHASES



WRITE TODAY FOR illustrated folder and specifications of Lawson 39" 46" and 52" Cutters.

**E.P. Lawson Co.**

MAIN OFFICE: 426 WEST 33rd ST., NEW YORK

BOSTON  
170 Summer St.

PHILADELPHIA  
Bourse Building

CHICAGO  
628 So. Dearborn St.

**SOME OTHER RECENT INSTALLATIONS**

- Consolidated Litho Corp. Carle Place, N. Y.
- Gibson Art Co. Cincinnati, O.
- Cuneo Press Chicago, Ill.
- Drury Printing Co. Dayton, O.
- Multi-Color Type Co. Cincinnati, O.
- Nevins-Church Press Clifton, N. J.
- Western Printing & Litho Co. Racine, Wisc.
- Providence Litho Co. Providence, R. I.
- Perfect Finishing Co. New York, N. Y.

**Printer's ink  
is the great apostle  
of progress, whose  
pulpit is the press.**

**Horace Greeley**





## Here's the Inside Story on MODERN BOOK PAPERS

★ "Modern" is a somewhat elastic term sometimes defined as "not ancient, antiquated, or obsolete." As applied to book paper it would commonly connote paper made by machine, for now very little paper is still being made by hand.

The first American paper machine was a single cylinder machine, built by Thomas Gilpin, at Wilmington, Delaware, in 1817, to make writing and book paper. The first Fourdrinier was imported by Henry Barclay of Saugerties, New York, in 1827, and two years later, such a machine was built in South Windham, Connecticut, for Amos H. Hubbard's mill in Norwich Falls, Connecticut. This forecast the decline of the hand process in the United States, which flickered out with the closing of the Dard Hunter paper mill at Lime Rock, Connecticut, in 1933.

The results of modernization of papermaking in America are strikingly shown by the rise in *per capita* consumption of paper from one pound in 1810, to approximately 400 pounds in 1952 of all kinds, including paperboard. This astounding increase could not have occurred until after the introduction of wood fibres; soda pulp in 1854, groundwood pulp in 1866, and sulphite pulp in 1882.

Today, less than two per cent of all fibres used in American paper are derived from rags and raw cotton, very little of which is to be found in book paper. In order to comply with

*By W. B. Wheelwright*

the requirements of contemporary printing for opacity, smoothness and high gloss coated paper, anywhere from ten to thirty per cent of the materials composing modern book papers consists of clay, or other mineral matter. Even in 100 per cent rag, machine finish book paper, made to comply with U. S. Govern-

taken in the preparation and beating of the stock, it would be possible in many respects to make by machine, as good a quality of book paper as could be made by hand. The paper would be better adapted for machine printing operations, but it would lack something of the subtle charm of hand-made paper. It would take three men working twelve hours to form and press five reams of hand-made paper, at a cost that

**A good many printers and printing salesmen know very little  
about how book papers are made and how they should be used;  
here are facts on today's book papers and how to choose them**

ment specifications, as much as 15 per cent mineral is allowed.

The question naturally arises as to whether paper made by machine can be equal in quality to paper made by hand. The answer will depend upon what may reasonably be considered the correct interpretation of the word "quality."

In the field of book papers there is no sheet as handsome as a well fabricated all-rag, hand-made paper. Each sheet has certain individuality which can not be otherwise produced. The slight variations are also reflected in the thickness from sheet to sheet. Such differences are of little inconvenience when printing also is done on a hand press, since the strength of impression does not depend, as in the case of power presses, upon an unalterable mechanical adjustment. The hand operator, furthermore, is restricted to making paper in sheets, and modern printing often calls for paper made in rolls.

Provided the same kinds of rags were used, and the same care were

places it distinctly in the luxury class. The great advantage of the machine is wide diversification of product and low cost of manufacture.

The most marked structural difference between hand-made and machine-made paper is the disposition of the fibres within the sheet. Fibres flowed over the moving, endless wire screen of a Fourdrinier paper machine, have a tendency to point in the direction of current water in which they are suspended. This imparts a distinct grain to the paper, and especially so in the case of paper made on cylinder machine molds, which unlike the hand mold cannot be shaken so as to cross the interlaced fibres.

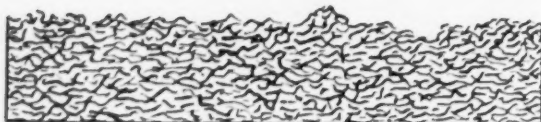
On a Fourdrinier machine, the shake of the hand mold is imitated by a mechanical attachment which imparts a sideways shake to the frame of the machine. This diverts obliquely the floating fibres. As the water drains through the wire screen, the web of paper forms upon its surface with the fibres interlaced,

This reproduction is taken from the March leaf of the 1953 calendar of the Kimberly-Clark Corporation, Neenah, Wisconsin. It features an original drawing by Chicago artist Everett McNear and the quotation of a famous American, characteristic of Kimberly-Clark calendars since 1949. Typography of calendars is by the Fred-eric Ryder Company, Chicago, and the printing was done by E. F. Schmidt Company, Milwaukee



## Uncoated Paper

(irregularities exaggerated)



Natural surface of uncoated paper is an irregular mat of interlaced fibres with high and low spots; will not take fine screen halftones by letterpress; suitable for line cuts, type, coarse screen halftones

Penetration of ink particles below surface

Hard Fibre rejects ink

Low spots do not receive ink



When printing ink is applied to an uncoated paper, some of the ink particles are forced below the surface into holes between the fibres. Some of the fibres also tend to reject printing ink. These hard fibres are the cause of grey solids and poor halftone contrast in letterpress

## Coated Paper

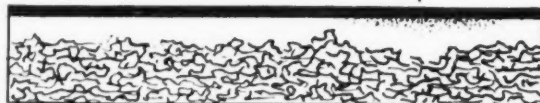
(irregularities of base stock exaggerated)



In coated papers, the fibres are completely covered and the irregularities have been eliminated. Most coatings consist of clay or mineral fillers, provide good surface for fine screen halftone plates

Ink film all on surface

Some penetration of excess varnish



The holes between the particles of a coated paper are smaller than ink particles, thus the coating acts as a filter, allowing the varnish to penetrate, but all the pigment stays on the surface, giving better solids, brighter colors and good halftone reproduction by letterpress

Illustrations courtesy Alliance Paper Mills Limited, Toronto

but there is still a perceptible grain direction.

The extent of the crossing of the fibres is much affected by the speed of the machine, and is favored by running slowly. As can be observed by tearing a piece of newspaper, which is run at very high speed, the sheet will tear nearly straight in the grain direction—far straighter than a book paper made on slower running machines.

Grain in paper results in giving more strength in the grain direction, and greater flexibility crosswise of the grain. This has its disadvantages, particularly in the grades of book paper low in strength.

Cedric Chivers, an English authority on bookbinding, once made the statement that "as the result of testing the paper of some five thousand books, an average difference in strength was discovered between the machine way of the paper and the cross direction, of no less than 45 per cent." On this account he recommended that books be made so that the grain of the paper should run across the page, at right angles to the fold of the book.

His reason for this advice is that the stitching would then pass around the bundles of fibres instead of between them, thus making a stronger binding. There is no doubt that in the case of pamphlets wire-stitched, the middle signature is less likely to pull out if the grain of the paper is crosswise of the fold. The disadvantage, however, both for book and pamphlet binding, is that a stiffer volume results. This stiffness makes a book uncomfortable to hold open, and the pages will automatically close if the grip is released. This rigidity tempts the thoughtless reader to seize the volume in both hands and bend it to make it more flexible. Such action usually breaks the back of the binding.

It is a question whether this cure for stiff books is not worse than the complaint. The right alternative is to use paper strong enough even in its weaker dimension, to withstand normal wear and tear. It is also desirable to avoid using ultra thick paper; thickness affects flexibility unfavorably. Thickness should bear a sensible relation also to the size of page and the number of pages.

The thickness of paper depends upon two factors: its substance weight and its finish. These two factors are also modified by the kind of fibre, the absence or presence of mineral filler, and the processes of treatment. In the case of book papers, the standard substance weights are expressed on the basis of 500-sheet reams cut to sheets 25 x 38 inches. The ream weights range from 40-lb. to 100-lb. in uncoated book papers, and from 50-lb. to 150-lb. in the coated papers generally carried in stock. Special papers can be made both lighter and heavier than these standards. Bible paper, for example, is made in basis weights from 25-

lb. to 30-lb. The normal weights of book paper (uncoated) range from 45-lb to 80-lb. The thicknesses, depending upon how much the paper is smoothed, or calendered, would vary within this range of weights from 800 to 200 pages per inch in bound volumes.

The bulk of a paper of any given finish will vary in direct proportion to its basis weight. Its strength also varies, though not in direct ratio to the weight. All these factors have to be taken into consideration in planning the manufacture of a book. But first of all, the finish to be specified will depend upon the character of the printing to be done.

Modern book papers are aimed chiefly to satisfy typical printing requirements, too often at the lowest price consistent with a profit to the manufacturer. The tendency to manufacture books down to a market price, rather than up to a rational quality, is partially a result of ignorance on the part of the public as to what constitutes good paper and good bookmaking. An indiscriminate purchaser is reluctant to pay prices consistent with high quality.

Of course, there is much to be said in favor of cheapness of magazines or books, since it brings them within the purchasing ability of the masses. At the same time it is desirable from the viewpoint of lending libraries or book lovers, that books of reference or of permanent interest should be available in editions of good quality.



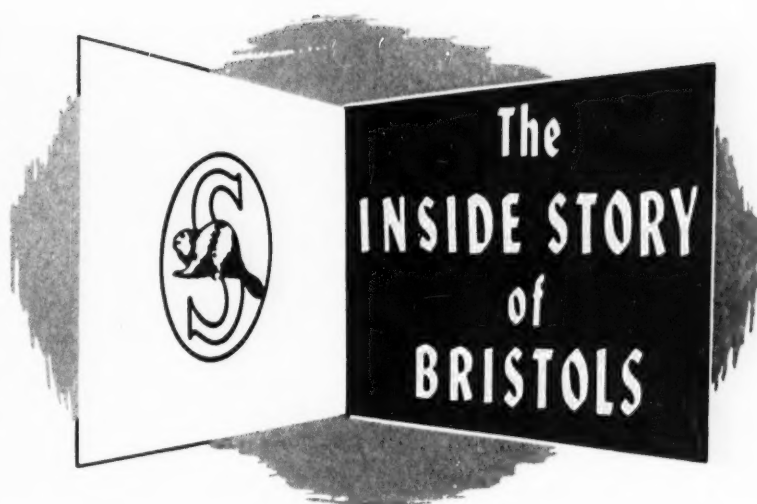
It has been suggested that before the forms for trade editions are run off, a certain number of copies of desirable books should be printed on high grade paper from unworn plates or type. Although this practice might add a dollar a copy to the price, libraries could better afford to pay the difference because in the long run it is cheaper, the same as in getting a good pair of shoes.

Unfortunately, the fibrous constituents of modern book paper compare with those of the era before wood pulps, as shoddy wool with newly-spun fabrics. The fibres are shorter and apparently less elastic; even those which are nearly pure cellulose do not stand up as long under repeated folding or handling. That is why modern books grow weaker sooner, and add to the maintenance costs in lending libraries.

In justice to 20th century paper-makers, it should be recognized that they are called upon to meet certain printing requirements unknown before the day of halftone printing. In order to make paper suitable for this process, the fibres have to be beaten shorter, so that the formation of the paper will be closer and the surface more level; but in order to make paper level its pores must be well filled with fine, powdery mineral, which has no strength-giving properties and increases the relative weight of the paper. In seeking to produce the maximum surface smoothness, the process of coating paper was introduced. This gives, in effect, a veneered paper, one third of its weight being caused by the mineral filler and enamel surface.

Regardless of the quality of the fibrous body, a durable paper cannot be made with an artificial mineral surface. The coating is apt to crack on folding and if moistened the pages stick together. In humid climates, the adhesive in the coating deteriorates. Only from the viewpoint of certain printing requirements is the use of such paper admissible.

Another unfortunate requirement of many publishers, in the case of paper for unillustrated books, is the demand for high bulking paper. This paper necessarily extremely porous, has little strength. The stitching easily pulls loose, and after a few lendings the volumes go to pieces and cannot be resewn. They occupy unnecessary space on book shelves. This presents a serious problem to growing libraries, if not in homes and small apartments. It is merely a trick of the trade to give the illusion of thickness to books of only moderate length. This baneful practice should be discouraged.



**BRISTOLS** are either "solid" or multi-layered. In this case "solid" means a homogeneous thick sheet usually made on a Fourdrinier paper machine, while "multi-layered" stocks may be paste-laminated, made on a twin-wire machine or a cylinder machine. Each has its advantages, disadvantages and special characteristics briefly outlined below.

**SOLID BRISTOLS** are made on a Fourdrinier machine in one layer. The weight or thickness is limited by the machine's characteristics, thus heavier weights can seldom be made solid. In some lines the lighter weights are made solid and the heavier weights are paste-laminated. The chief advantage of a solid bristol is that it is less likely to "split" at the edges—the disadvantages are limited weight and difference between wire and top side.

**PASTED BRISTOLS** are made by laminating two or more sheets together with a strong paste. They have excellent snap and stiffness and more uniformity of surface because the wire sides are pasted together, exposing only the top or better side. When well pasted they do not split readily. To test to see whether a bristol is pasted, burn one corner and the plies will separate. The highest grades of index and wedding bristols are usually pasted.

**TWIN-WIRE BRISTOLS** are made on a Fourdrinier machine having two wires, the two sheets being pressed together in a wet state. They are uniform on both sides, can be made thicker than ordinary Fourdrinier sheets at much less cost than the separate operation of pasting.

**CYLINDER BRISTOLS** are made on a machine having two or more cylindrical wires as opposed to the flat wire of a Fourdrinier machine. Each cylinder deposits a layer of wet paper, the first layer on a wool blanket and subsequent layers on top of each other. The number of layers can be varied from two up to the number of cylinders, and each layer can be of a different color or fiber content. The usual variations are white front with manila back, white front with news back, and white front and back with either manila or news center. When the center differs from the outside faces, the term "filled board" is applied. Cylinder boards and bristols have pronounced grain direction, but are relatively smooth, and thus most printing bristols boards and blanks are made by the cylinder machine.

Not only printers but their customers as well have a great deal of trouble with the various kinds of paper. The Howard Smith Paper Mills, Limited, of Canada recently sent out an 8 1/2 x 11-inch card (on one of their own bristols, of course) outlining the above information on bristols



## Let's Do Some COMPETITIVE Selling

**Each one of your competitors has some basic advantage. Consistently successful salesmen gather information for competitive selling. Here are three steps for doing it**

★ Pete Smith—that's a name by which we will call this printing salesman here—had counted upon the X Company for many years as an in-the-bag account. And indeed, it was. On most jobs, the copy went out to Pete automatically, and many times without even asking the price in advance.

One day, X Company's printing buyer called Smith in. "We have a big catalog to do," he said, "and I'm asking bids from a couple of your competitors. Here are the specifications. Look them over and give me a price in writing."

Two weeks later, Smith heard again from his friend, the printing buyer. "I don't know how to tell you this, Pete," the buyer said after Smith had exchanged initial pleasantries in the customer's office, "but we're not going to give you the job." He held up his hand placatingly as Smith started to speak.

"Not that your price wasn't okay, you understand. It was right in line with the lowest, and for the tiny difference I'd have given it to you for old times' sake, except for one thing. I have to look out for the best interests of my company, and one of your competitors has shown me how his more complete plant equipment enables him to work on shorter schedules than you work—that gives our production people here needed extra time in which to do *their* work. Maybe it puts the pressure on the other fellow, I don't know, but I do know it takes that pressure off some of us."

"And, durnit, he's right," said Smith ruefully as he explained the lost sale to his plant's owner an hour later. "That other plant has a strong competitive advantage there. We both know this shop couldn't work on such a tight schedule."

Every printing salesman has lost jobs in just that way—because of

competition he couldn't buck. And most times, the reason for inability to buck competitive selling is lack of preparation for it, lack of knowledge of the competition's weak points and strong ones.

Some football coaches have reputations for winning games every year that their teams have no business winning. Usually, they do so because they are prepared with complete information on the seemingly stronger opponents' weaknesses, and with plans for making the most of those weak spots.

There is a direct parallel in selling, whether the product being sold is printing or panties. Every competitor has *some* advantages. One big secret of consistently successful salesmen, as it is with consistently successful coaches, is the gathering of competitive information for competitive selling.

There are three steps in preparing to sell competitively, Pete Smith's boss explained to him. They are:

*By David Markstein*

1. *Analyze the opposition—and yourself.*

Competitive selling is like football in more than one way. Just as the smart football coach constructs an offense around the opponents' defensive weaknesses, so he also constructs a defense of the weak to handle the expected offensive strength. Merely finding weak spots in competitors' set-ups won't do the job. That kind of information equips a salesman merely to knock his opposition—never a wise practice in any sort of salesmanship. Knowing where the other salesmen will attack *you*, your service, quality, speed or equipment is necessary in order to keep competitors from running roughshod for selling touchdowns.

2. *Find an angle of superiority YOU possess.*

"Everybody, and that goes for every business as well as every individual, has some one point of superiority in which he really shines," a noted psychologist said recently. "The man who goes places in this world is the one who finds that point of superiority which he possesses, and then exploits it to the fullest."

Printing shops, too, have individual angles of superiority. Perhaps the set-up of your press equipment enables you to give particularly speedy service on certain kinds of long run, big quantity work. Perhaps the gearing of your composing room permits some savings in typographic composition. Maybe you have the biggest selection of type faces in town. It may be that scheduling is so efficient that no job has ever been delivered later than the promised date. Whatever it is, find this point (or these points) of superiority—and exploit them to the fullest in competitive selling.

3. *Know why the customer buys, and appeal to that motive.*

Some buyers are price-conscious only, and buy from the standpoint of dollar savings alone.

Others want quality, and to heck with what it costs. Some are seeking sales when they buy printing. Others want their office systems improved through the use of more efficient forms. The motives that lie behind customers' purchases of printing are as varied as people themselves, and what motivates a buyer when he is ordering a Christmas catalog may be far from the principal motivation of the same man when he orders a routine purchase of tags or labels.

It's here that knowledge of the opposition and of your own points of superiority can pay off.

## Ways to Sell Printing

Third of a Series

By Oren Arbogust, Editor of *Notebook of a Printer*

I've a story to tell to you.

It's a story I'd like you to read and challenge and remember . . . whether you are president of your printing plant or pressman . . . whether stenographer or typesetter . . . printer's devil or salesman.

The story is about *selling*, the selling of *printing*.

All of the profitable future of your company depends upon it . . . all of the paychecks that each of you carries home depend upon it . . . and all of the future of you and your wives and your kids depend upon it . . .

. . . depend upon selling, depend upon the things that the printing buyers of your town *think of you* and of your printing abilities.

If you will, Mister, you can control the things they think . . . can make them think what you want them to think . . . and **SELL** . . . and get rich.

So, sit closer and still and listen with all of your ears and eyes, and never say a word until this tale reaches 30 . . . then read it again.

For it tells of almost the only way that any salesman sells printing.

*It tells that buyers of printing buy almost invariably from the man and the print shop that they know and believe in and like . . . and never do they buy, willingly, from any other kind of printer.*

That's the way **YOU** buy everything that you buy.

Compare the "theory" above with you and your ways of buying anything that you buy. Start close to home.

**WHERE** do you get them?

Invariably, you buy from the man and the company that you know and believe in and like!

There aren't any ifs nor ands to that. You buy where you believe, *provided* that you like him, too. You'll go blocks out of your way, go past a dozen stores or a dozen offices that sell exactly the commodity you want . . . to the store or to the office of the man and his company that you know and believe in and like.

Don't doubt it; don't forget. Build the theme into every mind in your plant and office; into every letter you write, into every advertising folder or booklet you mail, into every sales presentation you make (oral or written), into every package of printing you wrap to deliver to a printing buyer. Keep striving to make them like *and* believe in you.

Mister Salesman, if you create belief in minds in the quality of your printing and the integrity of yourself and company . . . and neglect to create a

warm and kindly liking, too . . . they'll never willingly buy from you.

If you make them like you and fail to make them *believe* in all you say and do and print and price . . . they'll never willingly buy from you.

How **YOU** can sell for your company.

Tomorrow morning, just before you leave for the plant, go to a mirror and take a look at you. Are you neat, sloppy, gawdy? Does your breath smell? Do you *have* to have a cigarette while you are talking to a buyer? Are your hands clean? Shoes decent? Would you make a good impression out selling?

And, when you'd get an audience . . . do you talk too much, or do you listen to the limits of your ability to make him talk and explain what *he* wants?

When it comes your turn to answer queries, to talk, how well informed are you? Do you *know* printing processes, letterpress, litho? do you *know* papers? do you *know* color and combinations? do you *know* type, "old-fashioned" and today's? do you *know* engravings and how to specify them? do you *know* design and layout, at least enough to sketch your suggestions if necessary? do you *know* folding, gathering trimming, stitching? saving paper costs with right size for folders, for booklets? do you *know* postal laws? Can you explain *those* and forty other hurdles to a puzzled printing buyer? As you explain, can you use a tone of voice and such understanding, amenable ways that the buyer sighs, loosens up, and says (to himself): "Boy! I've found my printer, at last."

Of course it will take you years to master those and the forty other things. But, son, you are young, *young*, no matter how old you are.

So get you a pleasant, set jaw. Get yourself a pleasant, fighter's way of selling, keep circling, keep punching. Make them **KNOW** and **LIKE** and **BELIEVE** in you and in your printing company.

Spend hours daily, and days weekly, and weeks monthly in the shop watching, querying, doing, learning. Hunt up night schools or correspondence courses that will teach you to handle a soft pencil, do tissue designs and layouts. Buy books on layout, printing, paper, ink, selling . . . subscribe to sales magazines and . . . **THE INLAND PRINTER** . . .


. . . and now, or soon, you'll be a SALESMAN of printing, well paid, well fed, and . . .

. . . sometimes a golfer.



# Jersey Shop Does Wet-Dry Offset, Letterpress, Embossing on One Press

**Removable segments permit press to be changed from wet to dry offset  
without destroying usefulness for regular offset or letterpress work**



George W. Van Vechten, president of the Van Vechten Press, Inc., medium-size combination plant in Metuchen, N.J., doing dry and wet offset work, letterpress and embossing plus rubber plate printing all on one press

★ Versatile is a good one-word description of the work done by Van Vechten Press, Inc., of Metuchen, N. J. Running a medium-size plant in a town of 10,000, George W. Van Vechten, president, and William J. Peticolas, secretary-treasurer, are production-wise owners who use more than one process to build sales.

Theirs is a combination operation, letterpress and offset, composition, rubber platemaking for themselves and for the trade, plus fine book printing. They further add to their service, on occasion, by making specialized printing machines for speeding operations and cutting down handwork in manufacturing plants in nearby towns.

Thus versatility, which reflects the varied capacities of the plant owners, reaches beyond the daily run-of-the-hook work, and into a field which at first glance seems to have nothing to do with commercial printing.

For example, a customer was manufacturing electronic resistance coils and identifying them with dots of color hand-brushed on each end of the coil. This was meticulous, time-consuming work, and the customer thought there must be a speedier way to do it. Van Vechten Press found it; they devised a machine which prints, automatically and at fast speed, a yellow printing ink dot, one-sixty-fourth inch in diameter, on each end of the three-sixteenth inch coil.

So it is easy to see why the partners are interested in equipment that helps promote efficiency in production. That interest prompted them to install a Davidson Dual

press two years ago. They still operate, along with other equipment, a Universal press which happens to be one of the presses Frederic W. Goudy owned. "It's still doing a good job," said Mr. Van Vechten, who once worked with Goudy.

The partners saw the Davidson as a one-machine exponent of versatility, a press easily converted from wet offset to dry offset printing from a rubber blanket that gets its impression from high-etch relief plates. Another advantage is that the press combines dry offset and embossing in one operation. "We do dry and wet offset, letterpress and embossing, and rubber plate printing, all on this one press," said Mr. Van Vechten.

Dry offset is not new. The new angle is that presses are now available for doing both wet and dry offset work. Before these presses came along, widespread use of dry offset was handicapped by the inability of conventional three-cylinder offset presses to accept relief plates of the thicknesses that are usually needed.

Plates with large non-image areas had to be etched deeply so that the ink would not "bottom" on those areas. To allow for such deep etch, the plate had to be two to three times as thick as would be acceptable on a conventionally under-cut plate cylinder. So the press owner had to machine his plate cylinder to smaller diameter.

The Davidson Dual may be shifted to dry offset by means of a special cylinder which carries the dry offset plate for running without destroying the usefulness of the press for regular offset and day-to-day letterpress applications.

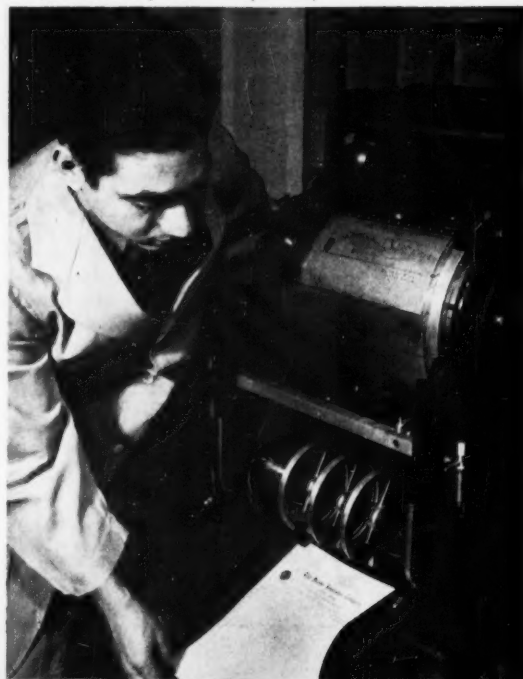
According to Mr. Peticolas, the press can be quickly changed over from offset to letterpress work. It has

two cylinders. One, twice the diameter of the other, carries a plate segment and an impression segment. The smaller cylinder carries the blanket, and makes two revolutions while the larger cylinder is making one. On the first revolution, the blanket picks up the impression from the plate. On the second revolution of the blanket cylinder, the paper is pressed against it by the impression segment. Thus the impression is offset to the paper.

Van Vechten's dry offset plates are .035 thick and non-printing areas are etched to .020 by the Davidson Service Agency in Newark, N. J. The plates look like line plates, but the characters are not in reverse. The plate segment has seven parallel slots two inches apart. This arrangement permits the use of small plates on jobs requiring only a small printing area. The end of the plate is hooked into any one of the seven slots.

The plate is mounted by inserting the  $\frac{1}{4}$ " bend, at the bottom of the plate, in the proper segment slot. Then it is curved around the segment, and punched holes at the top

Davidson Dual duplicator set up for dry offset



*By Leslie H. Allen*

Eastern Editor, *The Inland Printer*



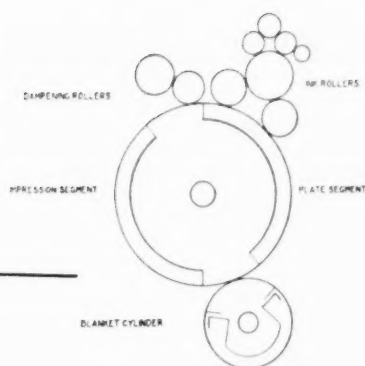


Diagram of Davidson Dual press plate segment, impression segment and blanket cylinder

are hooked into hook clamps. Wing-nuts on the hookbar tighten the plate against the segment surface. There is no conventional make-ready; any build-up that is required is quick and easy. After running a dry offset job, the press can be changed back to wet work in a few minutes' time without any difficulty.

Plates are filed in cabinets, eliminating the holding of type forms. They can be run many times and still show no appreciable wear. After running one plate around 300,000 impressions some of the engraver's blue still showed. Another example was a letterpress job, 30,000 impressions a month. Experiment proved it could be run dry offset with as good or better results.

Mr. Peticolas mentioned the advantage of simple operation, citing a nearby private plant using Davidson Duals to dry-offset hundreds of thousands of Jersey Turnpike tickets a week. Girls with no previous printing experience operate the presses. "Anyone who can learn the fundamentals of a fairly simple machine can turn out good work on this press," Mr. Peticolas said.

"It requires less attention on dry than on wet offset. There's no bother about maintaining balance between water and ink. There are no litho chemical problems.

"Dry offset can be done on a wide range of stock, coated and ordinary antique finish as well as offset. Any kind of ink except rubber-base (because it won't transfer off the rubber blanket) can be used, according to the paper requirements. Ink control on wet offset runs is a ticklish problem, but on dry offset jobs good color control is just as easy as on any job of letterpress printing.

"We can do almost all types of work commonly done with litho plates, except fine screen halftone reproduction. We can run more jobs in a short time than by letterpress,

meaning fewer manhours per job, and with less spoilage. The only contact with the impression plate is made on rubber, and at very light pressure. So there's no sign of any paper abrasion."

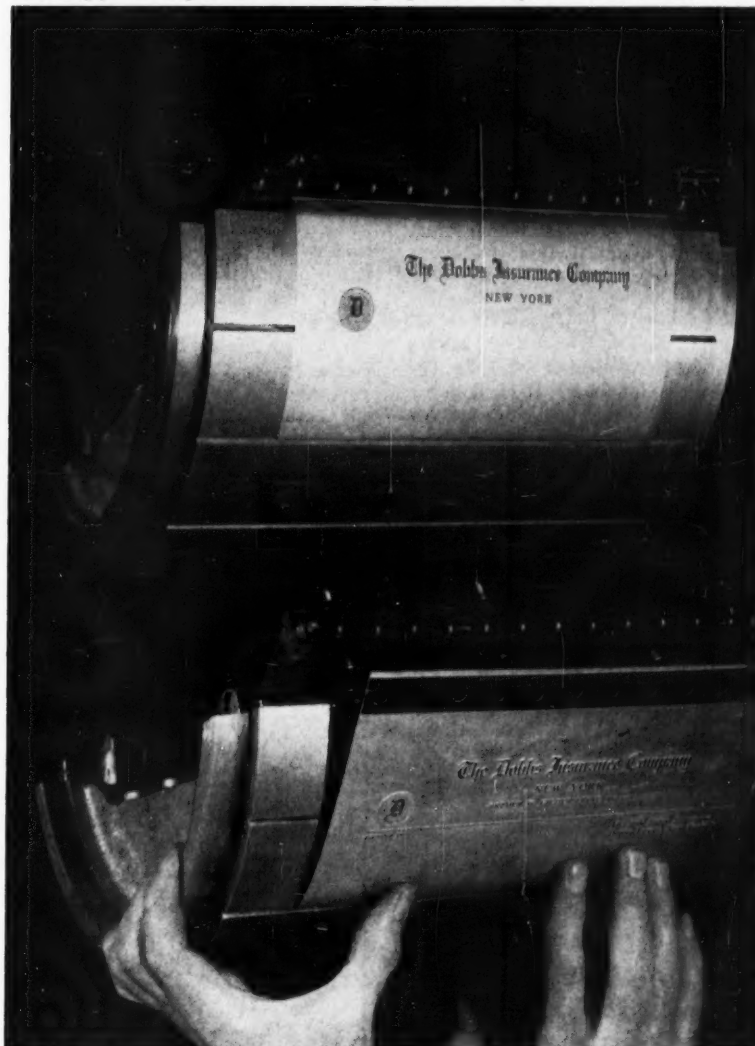
The Van Vechten Press partners described printing and embossing in one operation. Two identical dry offset plates are made. One is used for embossing, the other for printing. The embossing plate is mounted on a segment similar to the normal plate segment and locked on the press to replace the regular impression segment. It serves as both impression and embossing areas. The printing segment is set up the same as for normal dry offset.

When impression and ink roller settings have been adjusted, the press is ready for installing the embossing segment. All of the register corrections are made by moving em-

bossing segment up or down, or embossing plate from side to side. On the run, the embossing plate (instead of the normal impression segment) hits the back of the stock and pushes it into the inked blanket, which thus becomes the female die. So the impression segment does the embossing at the same time that it picks up ink from the blanket. The job is done without using dies, and the cost of the dry offset plate is much less than the cost of dies.

"Experience has shown," Mr. Peticolas summarized, "that for embossing as well as other jobs, dry offset produces results that are marked by high fidelity of reproduction even on long runs. Couple with this the advantages of versatility, minimum manhours for preparing jobs and seeing them through the press, and you have a set-up that helps a plant expand its services to its customers."

Top half of picture shows the plate installed on the plate segment. Bottom section shows the embossing plate being mounted on embossing segment; both operations are done at one time



# New Cost-of-Living Index Creates Problems

★ Because the government has revised its Cost-of-Living Index, as of January, 1953, a great many employers in the printing industry are faced with union problems they never expected. They are the employers who thought they had solved their labor problems for a while by agreeing to a contract clause which ties their wages to the cost of living.

The revision of the Index makes almost every one of these clauses obsolete and, in some cases, inoperative. Each affected employer will have to sit down with his union very soon to negotiate contract changes.

*By Herbert Unterberger*

**S. Herbert Unterberger and Company  
Industrial and Labor Economists  
Washington, D. C.**

(a) The number of items included in the "market basket" is substantially increased and the relative importance of the various items is changed.

(b) Prices in smaller cities, down to 2,500 population, are included.

(c) Changes in the cost-of-living are measured in relation to the average for the years 1947-49, which are

but by Presidential Directive has been continued through June, 1953. Because of the delays resulting from the change of plan, January, February and March, 1953, indexes will be issued behind the regular schedule.

## Courses of Action Available

The precise course of action to be followed by the parties to a cost-of-living escalator clause when the Index is changed may be set forth in the union contract. Most frequently, it provides that any change in the Index shall make the clause a subject of negotiation. Even if the contract does not contain this provision, some action will generally have to be taken because the continued use of the old clause is likely to yield results which would not conform with the original intentions of the parties. The following three courses of action are available:

(a) They may agree to discontinue the cost-of-living clause entirely. In that case, they will also have to agree on whether to incorporate all, part, or none of the previous cost-of-living increases into the basic wage rates.

(b) They may agree to discontinue the old-cost-of-living clause and begin again by writing a new clause based directly on the Revised Index. In this case, also, they will have to agree on whether to incorporate all, part, or none of the previous cost-of-living increases into the basic wage rates which will thereafter change with changes in the cost-of-living.

(c) They may agree to adapt the old clause so that it can continue to be used in the future with the Revised Index. The steps to be followed in adapting an old clause to the newly Revised Index are set forth below. There are other methods of adaptation which will give approximately the same results, but the method described herewith is applicable to every kind of situation.

## Adapting Old Clauses to New Index

STEP 1. Determine how soon the adaptation must be made. If the old clause used the Old Series Index for the total U.S., either with or without an allowance for the understatement of rents on new housing, the adaptation should be made before the effective date of the first adjustment based on an index after June, 1953. Because the indexes for January, February and March, 1953, will

## Employers in printing industry are faced with union problems they never expected because government's new cost-of-living index may affect contract clauses concerning wages

To bargain successfully about this complex, and somewhat technical subject, the employer should know:

(a) How the newly Revised Cost-of-Living Index differs from the Index used in his contract,

(b) The various courses of action open to him, and

(c) The three steps which must be taken to adapt his Cost-of-Living clause to the Revised Index.

## How the Revised Index Differs

The U. S. Department of Labor's Cost-of-Living Index (technically titled the Consumer Price Index) has been compiled since World War I by using the same basic method. They take the average "market basket" of moderate income families, that is, the volume of the principal goods and services which those families buy, and price them periodically. The average change in these prices is shown by the Index.

Improved methods were introduced in 1935, 1940 and January, 1950. Since January, 1950, two indexes have been issued, the so-called "Old Series Index," based on the 1934-36 "market basket," and the "Adjusted Series Index," based upon an adjusted market basket used during the interim period until the work on the Revised Index could be completed. Both of these series measure changes in the cost-of-living in relation to the average cost in the years 1935-1939, which were taken as the base years. The average in those years is considered 100.

The principal changes in the Revised Index are:

taken as the base years. The average in those years equals 100.

(d) At least for 1953, Revised Indexes will also be issued on the 1935-1939 base.

(e) Previously, separate Indexes were issued for 34 cities. Revised Indexes will be issued for only 20 cities. For six of these cities, they will not be issued for exactly the same months as before.

(f) The Revised Index will appear as a direct continuation of the "Adjusted Series Index." The "Old Series Index" was originally planned to terminate as of December, 1952,

## TYPE FACES As the Artist Sees Them

Eleventh of a Series



Raleigh Currier

be late, it may be necessary to arrange a postponement of the effective date of any adjustments based on them and it may also be necessary to arrange for these adjustments to be retroactive. To avoid these complications, it may be preferable to convert to the use of the new Revised Index at once.

If the old clause used the Adjusted Series Index for the total U. S., the adaptation may be delayed somewhat longer. This delay is possible because the Revised Index is considered a direct continuation of the Adjusted Index and will continue to be issued at least through 1953 on the 1935-39 base. In this situation, the most logical time to make the shift to the use of the Revised Index is when the contract is reopened or renegotiated during 1953.

If the old clause was one of the less common clauses which used a city index, adapting it involves a somewhat more complicated procedure which cannot be explained adequately here.

**STEP 2.** Select the "Conversion Factor." To shift from the Index used in the old clause to the Revised Index requires the use of the proper conversion factor. It is the figure which, multiplied by any of the index numbers used in the old clause, will give the equivalent number for the Revised Index.

The selection of the proper "conversion factor" depends on the particular index which was used in the old clause.

If the old clause used the Old Series Index, the conversion may be based on any month through June, 1953. The most logical times to make the shift to the use of the Revised Index are (a) the month of the last index which was used to determine whether or not a cost-of-living adjustment was due, or (b) the month before the contract is reopened or renegotiated, or (c) June, 1953, the last month for which the Old Series Index will be issued.

Where the conversion factors based on (a), (b) and (c) differ by more than a minor amount, use of the lower conversion factor will (to the extent of the difference) increase the possibility of upward adjustments and decrease the possibility of downward adjustments in the future. Use of the higher conversion factor will have the opposite effect.

If, in the old clause, the Adjusted Series Index was used only one conversion factor need be considered.

The conversion factors for shifting from the U. S. (national) Old Series and Adjusted Series Indexes to the U. S. Revised Index are as follows:

#### Index Used in Old Clause:

Month	Old Series	Adjusted Series
July 1952	0.5930	0.5981
August	.5944	"
September	.5961	"
October	.5963	"
November	.5966	"
December	.5974	"

For January through June, 1953, the conversion factors for the old series can be calculated as the monthly indexes are issued by dividing the Revised Index (1947-49=100) by the Old Series Index (1935-39=100) for the same month.

**STEP 3.** Apply the "conversion factor" to the part of the Cost-of-Living Escalator Clause which sets forth the relationship between

changes in the Index and changes in the amount of the cost-of-living adjustment.

To shift from the index used in the old clause to the Revised Index, it is necessary only to select the proper "conversion factor," multiply it by the index numbers shown in the old clause, and the result is the equivalent clause for use with the Revised Index.

In addition to index numbers, many clauses include references to a certain number of index points (e. g., "one cent adjustment for each 1.2 points change in the index"). Similarly, multiplying the conversion factor by the number of index points on the index used in the old clause gives the equivalent number of index points on the Revised Index.

The equivalent index numbers and number of index points in the Revised Index should be substituted in the clause.

#### How's Your Internal Set-Up?

The backbone of the average business house consists of sound management and active merchandising. The successful printer knows and uses these principles consistently to improve his business.

He maintains a good cost and accounting system. He prices his work on a sound basis of costs. He keeps up a constant advertising program. He maintains a list of regular customers and has a workable follow-up system for frequent contact with these customers. He has instilled the "service spirit" throughout his organization so that all employees know the importance of service to the customer. He keeps his personnel sold on the idea of working as a team. He knows that selling in the printing business is 85 per cent confidence, reputation, service and quality of workmanship!

The good printer knows the printing business is important because he is selling something that plays an important part in the lives and business of the whole country.

Remember, the success of operating a profitable printing business still hinges on good management, good merchandising and a wide awake sales department.—BENJAMIN S. BERKOWITZ in *The Centralite*.

## It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in *THE INLAND PRINTER* and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 75?

#### QUESTIONS

- Most of Goudy's type faces carried his name. Can you name a face that carries his name, but was not designed by him?
- Jannon (from Garamond's original) designed Garamond. But who redesigned the face for our use in America?
- Bodoni's Bodoni dates from the 1780's, but who redesigned it for our use?
- Did Goudy design Century Expanded, an 1895 face? Here are a few faces, with designers at right. Match the designer with the correct type face:
- Caledonia. a. Kaufman.
- Cornell. b. Riley.
- Balloon. c. Dwiggin.
- Centaur. d. Trenholm.
- Contact. e. Reiner.
- Corvinus. f. Rogers.

Here are a few more popular faces. Match the designer with the correct type face.

- Bulmer. a. Trafton.
- Cartoon. b. Powell.
- Grayda. c. M. F. Benton.
- Kabel. d. Riley.
- Lydian. e. Chappell.
- Onyx. f. Koch.



*How Much Has Europe Influenced*

# Today's American Type Faces?

★ Just how much has Europe influenced American type design? That is not as simple a question as it looks, nor as easy to answer. It is analogous to asking how much any person is influenced by his parents. For the comparison is strict and consistent throughout. Certainly, the parentage of typography of any modern country is in Europe, for type as we know it began in Germany and roman type in Italy.

The bed-rock of our type design naturally was drawn from Europe; obviously had to be. The history of type already had rolled up about 300 years when this country was in its swaddling clothes. Caslon was the type of the day in our Mother Country, so it became that here. When it lost favor in England temporarily, we dropped it too, and ran after the new god Bodoni, from Italy, just as all Europe was doing. And we seem to be still running!

So we must chalk up to Europe's credit both Caslon and Bodoni becoming elemental in our current repertoire. Not only have we adopt-

*By Raymond Hopper*

**Editor's Note:** Mr. Hopper is an old-timer in agency and advertising field, and has done typography features for graphic arts trade journals since 1921. He is now associated with Lewin, Williams & Saylor, Newark, New Jersey

ed them and cut our own interpretations of them here; we have since discovered the beauties of Janson, kindred to Caslon; advanced a step with Baskerville, another credit for England, and made it a permanent member of our family; and carried on brief and not very serious flirtations with Didot and Bayer, one from France, the other Germany.

But for many years we grew up principally on Caslon, Bodoni, and Baskerville, except for diversions of our own thankless and by now anonymous creations growing out from those three. Then we decided the subject was mastered and embarked on a program of plebeian productions chiefly noted, in the light of subsequent saner moments, for down-to-earth vigor, perhaps

literally nourishing but far from palatable.

Well, most other countries had to go through the same stage of evolution. When roman type was born in Venice, it for many years copied manuscript hands as closely as possible. Only gradually did faces distinctively type dare to compete with the calligraphy of the scribes. Or was it that the very conception of a purely type style had to have time to evolve?

However, it took such Englishmen as William Morris of the Kelmscott Press, Cobden-Sanderson of the Doves Press, and Emery Walker, designer of the long-famous Doves type, to set us on a new path. Their efforts directly inspired our widespread use of Bookman and Jenson, which we thought in our ignorance resembled Morris' Golden Type. The sturdy and long-lived Cheltenham sprang from the same tribal thought.

In fact, the late 19th century English faces used Nicolas Jenson's 1470 Italian type as their model, and this directly governed our own Frederic

Pages of "Lady Willoughby's Diary" printed in 1844 by Charles Whittingham, Chiswick Press, from types cast from original mats by Caslon Foundry



So much of the *DIARY* of  
**LADY WILLOUGHBY**  
as relates to her *Domestic History*,  
& to the Eventful Period of the  
Reign of CHARLES  
the First.

Imprinted for LONGMAN, BROWN, GREEN, & LONG-  
MANS, Paternoster Row, over against War-  
wick Lane, in the City of  
London. 1844.



Some Passages from the Diary  
of Lady Willoughby.

1635.



Rose at my usual houre, six of the  
clock, for the first time since the  
Birth of my little *Sonne*; opened  
the Casement, and look'd forth  
upon the Park; a drove of Deer pass'd by,  
leaving the traces of their Footsteps in the dewy  
Grass. The Birds sang, and the Air was sweet  
with the Scent of the Wood-binde and the fresh  
Birch Leaves. Took down my *Bible*; found the  
Mark at the 103d *Psalme*; read the same, and  
return'd Thanks to *Almighty God* that he had  
brought me safely through my late Peril and  
Extremity,

1635.  
May 12,  
Tuesday.



Goudy's interest in the Venetian sources. So deeply did he love them that their reflection is seen, more or less, in nearly everything Goudy ever did, whatever the immediate inspiration for any of his creations. This soundness of appreciation undoubtedly was the rock on which his reputation was built.

Cloister, which ATF introduced about the same time as it did Goudy Oldstyle and Goudy Bold, also was a revival of the 1470 Jenson. Ludlow's Eusebius and Bruce Rogers' Centaur were both from the same source.

Then the directing hand left Italy, and ATF's Garamond became the popular idol, a design from 17th, not 16th, century France. Monotype then brought over Fournier, another revival of a French face.

In 1914, the Peignot foundry in Paris created Cochin and Nicolas Cochin, named in honor of Charles Nicolas Cochin, an 18th century copperplate engraver. ATF introduced them here the next year; Continental Typefounders brought over the inline version of Nicolas Cochin called Mercure, and a modification in similar spirit called Narcissus; and Mergenthaler cut the latter under the name Narciss.

George Jones, an English artist-printer, designed for Mergenthaler a Garamond of 16th century inspiration and the foundry christened it Granjon, after a French contemporary of Garamond.

So, up to this time our typographic style was ruled chiefly by revivals or interpretations of designs from Italy, England, and France. Then came the conquest by Germany. During all this period, what was produced here, indigenous to America, was sterile, bread-and-butter style, esthetically unattractive, or so inconsequent even to ourselves that they often were known only as successive numbers following the mystic words Modern or Oldstyle.

The only distinctive exceptions I can recall were the rugged faces of the turn of the century: Roycroft, Pabst, Post, Tabard, Hearst, and several similar ones, and the ubiquitous Cheltenham. This was designed as a rather ornate face of Gothic-architectural influence, but so modified in the founding that it became pedestrian enough in its utilitarianism to sweep not only this country but also the European continent. It was our first, and in such magnitude our only, contribution to our typographical ancestral halls. It showed notably our growing strength, but we had still a long way to go.

The 1920's were almost gone, when the modern art movement in Europe

inter circulum æreum igneumque in superficie circumfusus serpentis accipitri formis figuram extendunt ut sit thetæ græcæ litteræ figura cōsimilis magnitudinem mūdi ac formam per circulum significantes: p serpentem uero qui in circuli medio positus est bonum dæmona conseruatorem omnium cuius uirtute mundus contineatur ostendentes. Sed Zoroastes quoq; magus i libro sacro i quo res pficas collegit: hæc ad uerbū scribit. Deus caput accipitris habet: is incorruptibilū primus est sēpiternus: ingenitus: expers partium: sibi ipsi simillimus: bonorū omnium auriga: munera non expectās: optimus: prudētissimus: pater iuris sine doctrina iusticiā pdoctus: natura pfectus: sapiēs: sacræ naturæ unicus inuentor: Ideo similiter serpentibus ut cæteris diis immolabant deos maximos ac principes totius arbitantes. *Liber secundus.*

**S**ED PHOENICVM theologiam iam per auctores suos exposuimus quam omīno ut pestiferam fugiendam & sanitatē tantæ insanix quærendā salutare prædicat euangeliū: quod autem non fabulæ dictæ sunt aut poetarum fragmenta altius quiddam quasi nucleum contegentia: sed sapientum pīscorum & theologorū ut gentes dicerent uera certaq; testimonia cunctis antiquora poetis idē patet: q; usq; ad nostram memoriā i phœnicia isti ipsi dii sic appellati: sic nati: sic educati: ut dicti theologi tradiderunt dicūt. Quare nihil agūt quom ad naturalia quādam turpitudinē occultātes refugiūt quom res se ipsæ cerimoniarq; deorum una claraq; uoce phœnicum omnium ipsos redarguunt. Sed de phœnicum theologia satis. Nunc ad ægyptiā transeamus ut etiā hinc uideamus rectē an contra gentiliū nugas contempnimus & salutarem euāgelii doctrinā secuti sumus: quā maxime nunc neglectis suis sacētissime colit ægyptiis: Vniuersam autem ægyptiorum historiā & theologiam ipsoꝝ seorsū in libro quem sacrum iscripsit Manetius quidam ægyptius græcā ligua exquisitissime in mediū edidit. Sed Diodorus etiā ficulus uir clarus omnem ut diximus historiā gentium diligenter breuiter ac ordinate congregatam cōscribens ab ægyptiorum theologia totius negotii fecit initū a quo potius quasi ab illustriore notioreq; græcis q̄ ab ægyptio Maneto: hæc ad uerbum scribenda duximus. *Ægyptiorū Theologia . . .*

Serunt igitur ægyptii in reꝝ omnium originem hoīes primum

Page from Jensen's Eusebius, 1470 (New York Library); inspiration for Cloister, Jenson, Centaur

flowered in a German type design called Kabel. This came to America through Continental Typefounders. Almost simultaneously, Bauer Type Foundry brought over another German sans serif called Futura. Both of these, particularly the latter, profoundly affected typography in the United States.

Hitherto, sans serifs here were only the Gothics, and one would have been thought ignorant or insane to propose using them for text types, though we have since then made a fetish even of that. But by the early '30's we were ready to adopt these two new Teutonic arrivals into our national repertoire as we had in early days done with Caslon, Bodoni, and Garamond.

Kabel eventually was taken over as Monotype Sans Serif. Futura was cut by Intertype under its own name, and by American Type Founders and Mergenthaler as Spartan. Monotype rechristened it Twentieth Century. These all were the original German designs.

We so adored them that our own designers played around with variations. Intertype had Vogue; Ludlow had Tempo; W. A. Dwiggins made Metro for Mergenthaler. The popularity of the sans serifs induced ATF to add the Bernhard Gothics, the work of the German artist Lucian Bernhard, but done in this country.

The sans serifs paved the way for another German invasion, the square serifs. First there came Continen-

GROS CANON.

La crainte de l'Eternel est  
le chef de science: mais les  
fols mesprisent sapiëce &  
instruction. Mon fils, es-  
coute l'instruction de ton  
pere, & ne delaisse point  
l'enseignemët de ta mere.

ITALIQUE GROS CANON.

*Car ils seront graces enfilees  
ensemble à ton chef, & car-  
quans à ton col. Mon fils, si les  
pecheurs te veulent attirer,  
ne t'y accorde point.*

Booklet page by Jean Jannon, 1621, whose type, shown therein, was forerunner of Garamond

tal's Girder, then Bauer's Beton. Continental brought in City Contact, called Metro in Europe. The war prevented City Contact having time to catch on.

Beton, before Bauer's imports stopped, had been cut by Intertype. Girder became Cairo for Intertype, Memphis for Mergenthaler, and Karnak for Ludlow. But while the initiative certainly was from Germany, we were able this time to keep in step. ATF brought out Stymie and Tower, which Monotype also has now, and these faces have probably equalled the popularity the Girder cuttings enjoyed.

This ended the definite stage of European influence on this country's type design. Before the accumulat-

ing war clouds completely separated the two hemispheres, Continental brought over the Egmonts from Holland, Bauer brought Weiss from Germany, and Intertype cut them both for the machine. But while both were widely accepted, they had little opportunity to exert any influence on our own style. ATF has taken over the importation of the Egmonts from Typefoundry Amsterdam, and it remains to be seen whether American designers will extend their charm into indigenous creations.

Before the war, a number of other foreign faces made their appearance here. There were the Hungarian Imré Reiner's Corvinus cast by Bauer; Allegro, Lilith, Legend,

Phyllis, Eve, and Offenbach from Germany; and Atrax, Bifur, Sylvan, Diane, Ariston, Orplid, Discus, Sketch, and Scribe from France.

Corvinus was adopted by Monotype and renamed Glamour; Offenbach has its counterpart in the ATF Lydi-ans, created by Warren Chappell; Eve was adapted in modified form by ATF as Rivoli and its bold face as Paramount. But beyond this, all of these, so far as their influence here, have been dead-end streets of varying length. We use them all, but nothing indigenous springs from them.

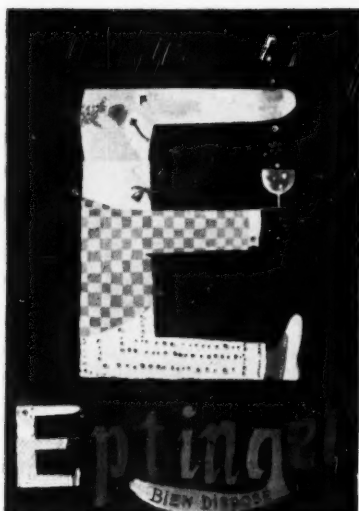
Several years ago, American Type Founders brought over Rondo, Studio, Gracia, and Libra from Typefoundry Amsterdam. Libra is an uncial style of letter which Continental had introduced briefly before the war. Even earlier Peignot, and only a few years ago Hammer, both of the same nature, had appeared here, but, useful as Libra and its kind may be, and though for occasional applications it may persist for some time, it is doubtful that this sort of type can ever become an integral factor in American thinking.

We now take from foreign sources with little sense of the former parent-child relationship, and we are gradually evidencing our own ability to create soundly.

In the body type field, Intertype's Cornell by Trenholm, Linotype's Fairfield by Ruzicka, Caledonia by Dwiggins, and Monticello all are purely indigenous, certainly owing tribute to no foreign source. ATF display offerings, Huxley Vertical, the Balloons, the Kaufmans, Stencil, Park Avenue, Brush, Empire and Grayda, and the Bernhard Moderns for both display and body, are the work of American artists which was not inspired by any European influence, but the U. S. scene.

Our national typographic consciousness has become reasonably mature. We can expect from now on to give as well as take. While it would be too much to say that any national style has emerged definitely, there is certainly a growing pattern of typography as well as type that can be properly regarded as American, distinct from those native styles we instantly recognize as Italian, German, French, or English.

We shall continue to love these foreign originations for what they have given us in sound typographic principles and worthy aims. But there is crystallizing in America a very definite character to its type design which the rest of the world has seen manifested in other fields.



Poster advertises mineral water bottled in Eptinger; Bien Dispose in French means good humor; Herbert Leupin, artist. Center, Reyn Dirksen's prize-winning poster for ECA, representative of rehabilitation work in war-torn Europe. Right, Engrais (fertilizer)—story told in simple illustration

## 'New Ideas From the Old World' Invade U.S.

★ "One picture is worth ten thousand words" is a Chinese proverb that has long been an accepted principle of American advertising, but it seems to have been left to the Europeans to realize the full significance of this concept in practical terms. At least, this is the impression one gains from the unique exhibit currently being presented in key cities in the United States, under the sponsorship of leading paper merchants. Shown in two parts, the exhibit is titled "New Ideas From the Old World" and brings to the advertising and printing fraternities examples of outstanding work in Europe.

"New Ideas From the Old World," presents hundreds out of a collection of four thousand pieces of advertising from nine Western European countries. There are specimens of letterpress, offset and gravure reproduction, as well as linoleum and wood block printing, die-cutting and embossing. Included are striking examples of use of metallic inks and printing on metal foils, and there are unique instances where finger-painting techniques have been used by artists working directly on litho plates. Water colors, wash drawings, oil paintings, and line drawings by Europe's foremost artists are among illustration techniques reproduced. There are posters, travel folders, brochures and pamphlets, unusual

boxes, menus, anniversary books and commemorative pieces, direct mail pieces and envelope stuffers. Handcraft being an old European tradition, bindery techniques are extraordinary. The exhibit involves tip-ins, die-cuts, pop-ups, short folds, transparent overlays, tear-outs and many combinations of these uses of paper.

Wherever it has been shown, the "New Ideas" exhibit has excited the interest of lithographers, platemakers, printers, bookbinders, artists, advertising managers and advertising agency personnel, connoisseurs who have come by the thousands to see "what's new" in European ad-

vertising and graphic arts reproductive processes.

The exhibit pieces were collected personally by the late Garnet James Weigel, head of the San Francisco advertising agency, Merchandising Factors, Inc., during a three-month tour of Western Europe which covered twenty thousand miles. Specimens were collected from many well-known printers, lithographers, artists and advertising agencies in England, France, Italy, Spain, Germany, Belgium, Switzerland, Holland and Denmark.

At the entrance of the exhibit is a large easel holding an artist's canvas

J.D. van Karnebeek, Netherlands consul general, looks on as Betty Craig displays one of posters in "New Ideas From Old World" at San Francisco show sponsored by Zellerbach







"New Ideas From the Old World" exhibition in San Francisco's Palace Hotel, and scheduled for many other major cities, highlights the finest printing being done in nine European countries

with a brilliantly colored poster, the prize-winning ECA design by the noted Dutch artist, Reyn Dirksen.

The over-all effect of the exhibit is striking in its contrast with American printing and advertising. Though the exhibit is not intended to contrast European and American advertising, it appears that European advertising, as represented by the "New Ideas" specimens, is a bit less wordy, more dramatic and less obviously commercial than our own. The artist and the creative printer have been given far more freedom than is the case in America. A typical European poster will say little more than the name of the product being advertised and perhaps will add the manufacturer's name, but will tell the story of the product in the illustration. Colors are used lavishly, in subtle ways which leave lasting impressions. For example, some deluxe brochures appear to be in four or five colors, but employ additional runs in variations of each color to achieve striking depth and nuances. Product fun-poking and whimsy appear quite often in the designs.

Switzerland has particularly emerged as a center of graphic arts and a leader in the West European advertising field. Herbert Leupin, the poster artist whose designs have attracted international attention, works in Switzerland and some of the most striking and original posters come from this tri-lingual country. One reason for this interesting development is undoubtedly the fact that the Government controls posting space and requires changes of copy at frequent intervals.

The first part of the exhibit has already been shown in Chicago, Los Angeles, San Francisco, Phoenix, Arizona, Washington, D. C., Rochester, Buffalo, Seattle, and Portland, Oregon. The second part of the exhibit will tour these cities during 1953, and both parts have been contracted for by other paper merchants.

#### Primary Colors Preferred

The great mass of people prefer the primary colors (red, green, blue, yellow) over the tints, shades, or "off colors." People who prefer pastels, shades, and the like are the more reserved, the more "educated," those most sensitive to convention and vogue.



Three Christian College (Columbia, Mo.) students are shown examining part of a typographical display in the Art Department. The exhibit consists almost entirely of work designed and printed by Dr. Paul Fisher, director of the University of Missouri Linotype School in Columbia, Missouri

## Unusual Typographic Work Exhibited by Paul Fisher

A display of typographical work by Dr. Paul Fisher, director of the University of Missouri Linotype School, is being featured by the Christian College Art Department, Columbia, Mo.

Dr. Fisher, who also teaches typography at Missouri's School of Journalism, did much of the work on an old-style hand-fed 10x15 Chandler and Price platen press with no ink fountain. Some pieces necessitated registering as many as five impressions.

Most of the later work was done on a 12x18 Little Giant automatic cylinder press. None of the pieces displayed has been sold or offered for sale.

Work done by Ye Tabard Inn, an informal writers' group to which Dr. Fisher belongs, bears the imprint, "Press of the Crippled Turtle." That done for the Journalism School bears a "Linotype School" imprint.

Also displayed are 11th and 13th Century manuscript Bible pages from Dr. Fisher's collection. Pieces of his own design include several University of Missouri bulletins, "1952 Missouri Newspaper Advertisers' Clinic Addresses," greeting cards, certificates, and diplomas.

Books both written and designed by Dr. Fisher include his *Annotated Check List of Some Typographic Sources*, *American Essays*, *Consider the Lowly Prentice*, and *An Uncommon Gentry*, a book about the life and times of the tramp printer.



## BOOKS FOR THE PRINTER

Books reviewed in this department may be obtained from The Inland Printer Book Department, 309 W. Jackson Boulevard, Chicago 6, Illinois, unless otherwise noted. Price listed includes a 35-cent handling charge, postage and packing. Please be sure to send money order or check with book orders

### Ink, Paper in Printing Process

INK AND PAPER IN THE PRINTING PROCESS, by Dr. Andries Voet, is a scholarly 213-page volume by the director of ink research of the J. M. Huber Corp. The book concerns the physics and chemistry of ink, and its interaction with paper in the printing process. (THE INLAND PRINTER Book Department, \$6.25.)

During a lecture series at New York University, Doctor Voet discovered the need for a text on this subject. The result is this book, written for experienced graphic arts students who possess a basic understanding of science. It demonstrates that the age-old art of ink-making is maturing into a science; the book is an important contribution.

Part I is devoted to "Ink and Press," while Part II discusses "Ink and Paper." The text is a combination of factual material—which the author, an internationally-recognized authority on printing ink, has collected—and personal views acquired from an exacting study of the industry.

### The Art of Hand-Lettering

THE ART OF HAND-LETTERING—ITS MASTERY AND PRACTICE, by Helm Wotzkow, has recently been published. (THE INLAND PRINTER Book Department, \$6.35.) It has been written and illustrated by a letterer-teacher for students, teachers, professional letterers and buyers of lettering. The book includes material on the history and appreciation of lettering, how-to-do it and why-it-is-done chapters, standard lettering alphabets, samples of present-day applications of lettering, type specimens, and miscellaneous information, such as tricks of the trade. The author is now foreign art director of the Colgate-Palmolive-Peet Co., Jersey City, with which company he has been for the last 18 years.

### Chemistry of Lithography

THE CHEMISTRY OF LITHOGRAPHY, by Paul J. Hartsuch, is a new textbook published by the Lithographic Technical Foundation, 131 East 39th St., New York 16. One free copy went to each member, and only 1,200 extra copies were produced. Members may secure the book at a discount, but to non-members the price is \$12 plus 55¢ for handling. The paper-bound book has 256 pages; is authoritative and thorough.

### Annual of Advertising Art

THE 31ST ANNUAL OF NATIONAL ADVERTISING AND EDITORIAL ART has again been issued as a collection of the best of American work as presented in the 31st National Exhibition of the New York Art Directors Club in May, 1952. Editor is Arthur Blomquist of the J. Walter Thompson advertising agency. (THE INLAND PRINTER Book Department, \$10.35.)

Assembled in the modern designer styling, there is much to ah and oh at in the 35 sections and 260 pages with the 376 top selections and award winners. Edmond Witalis did the design work.

A distinguished group of authorities "say what they think about various facets of advertising," in the book.

### Pressmen's Ink Handbook

PRESSMEN'S INK HANDBOOK, by Herbert J. Wolfe, has been published by Dorland Books. (THE INLAND PRINTER Book Department, \$4.85.) Mr. Wolfe, who is an authority on inks, discusses the background, composition, and applications of letterpress, lithographic and intaglio inks. Easy-to-grasp text, plus halftones, tables and charts, definitions of terms and a glossary make the manual useful to ink purchasers and printing students as well as pressmen and pressroom superintendents.

Early chapters review physical characteristics and general types of inks, and tell how they are made. Other chapters cover purchasing, estimating consumption for offset and letterpress jobs, advantages and disadvantages of making your own, color matching, storage and shelf life, reducers, driers and varnishes, how to improve ink body; inorganic, and organic and black pigments; testing equipment and methods, causes and solutions of ink problems, new types of ink, such as thermo-setting, synthetic, litho, hot wax, etc.

### New Book List Out

The Inland Printer has just completed a new Book List containing many standard books just published on printing and related material. The list is divided according to subject matter. Send for your copy today.

THE INLAND PRINTER  
Book Department  
309 W. Jackson Blvd., Chicago 6

### Penrose Annual, Volume 47

THE PENROSE ANNUAL, VOLUME 47, one of the major publishing events of the printing industry's year, is again being offered in this country. This "review of the graphic arts" is edited by R. B. Fishenden, and was printed and bound by Lund Humphries & Co. Ltd., in England. (THE INLAND PRINTER Book Department, \$8.85.)

For many years the standard reference work of the printing and allied trades, the Annual contains 43 articles of both general and technical interest written by both American and English authorities. P. K. Thomajan, frequent contributor to THE INLAND PRINTER, writes on "Printing for Commerce in the U.S.A.," and Beatrice Warde, American-born head of promotion for the English Monotype Co., writes on "The Pencil Draws a Vicious Circle." Mrs. Warde, widow of the late Frederic Warde, English type designer, will visit this country in May.

The technical section of the Annual is particularly impressive, containing 21 articles. The volume is a magnificent work and should be in the library of those interested in the development of the graphic arts.

### United States GPO Style Manual

THE UNITED STATES GOVERNMENT PRINTING OFFICE STYLE MANUAL has just been issued in a newly revised edition. Published for its own use, the GPO book has for many years been used as an authority by printers, publishers, writers and students. Every proofroom should have a copy. (THE INLAND PRINTER Book Department, \$2.60.)

Besides a large section devoted to practices on the *Congressional Record* and other Government jobs, there is plenty of generally useful information, such as preferred spelling of words, guide to capitalization, compounding, punctuation, and abbreviations. There is also a section on foreign-languages.

### Screen Printing or "Mitography"

MITOGRAPHY—THE ART AND CRAFT OF SCREEN PROCESS PRINTING, by Albert Kosloff, has been published by the Bruce Publishing Co., (THE INLAND PRINTER Book Department, \$3.60)

Kosloff, a prolific writer and a well-known authority in the screen process field, has coined the new word from the Greek *mitos*, meaning "threads" and *graphein*, "to write."

The book is a basic and comprehensive work, giving detailed instructions and information about this "most versatile and adaptable printing process existent, since it can print on any surface." The book is suitable for use as a text for student use as well as a reference book for screen men or printers who want to add a new department.

### How Budgets Affect People

THE IMPACT OF BUDGETS ON PEOPLE is a 34-page and cover booklet published by the Controllershship Foundation, Inc.; \$1.50 to members of the Controllers Institute and \$3 to others.

# THE PROOFROOM

PROOFROOM PROBLEMS  
AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

## Now Hear This!

Important news from the news! Georgia's House of Representatives has decided that the legal conjunction "and/or" should be simply "and/or." *Life* says that this "almost certainly" was the first effort of a lawmaking body in the U. S. to legislate the English language. (To keep the record straight, *Life* had "law-making," but we can't talk about a *platemaker* in one paragraph and a *law-breaker* in the next.) Any simplification of legal language should be applauded. If Georgia starts a trend, who knows what may result? We might be able to read and understand our own laws.

## All Cats Are Gray

Printers used to work in an atmosphere as murky as that of coal miners. This episode may explain why so many of them graduated to thick lenses: Happened in Huntington, West Virginia, in 1905. I was foreman on a daily paper and needed some electric bulbs. The manager, who thought my request for them unreasonable, said, "Heck, anyone could print if he had plenty of light." Perhaps he had something there. I'll bet there is light enough where he is now . . . and heat, too!

We'll bet that there is, too. But now we seem to be in the glorious age of enlightenment.

## Good and Fundamental

I have been a reader of "The Proofroom" for quite a few years while operating a small commercial shop. Now, however, as a "regular" substitute proofreader on the local daily, I am greatly interested in furthering my know-how in the art of proofreading. I would like to purchase some authoritative books to help me in my work. Will you furnish me with some titles? Apparently, there is a need for a good, fundamental book on proofreading (exclusively) for use by readers in commercial shops and newspapers.

Our better half, who is not one of the greatest fans of this department, regularly and critically assures us that there are times when we don't go all out in answering an inquiry. There are times when we can't. We did the best we could on this prob-

lem, in a personal answer to the writer, but we couldn't name a volume that would contain everything he might want to know. The literature on proofreading is meager. Do you have one volume in your proofroom references which invariably holds every answer (the finding of which is not a chore) to every conceivable tricky nagging problem that comes up during the day? What books would you recommend as "good and fundamental"?

## It Floats

I don't know why, but your troubles always appeal to me. I have some of my own. For instance, I just can't convince men in our shop that Procter & Gamble is spelled with an "e." I catch them on that every day or two.

Our sympathies. *Procter & Gamble* was our first overlooked error. There was general unhappiness about it. We felt sure that we were going to be bounced out of the graphic arts before we got all the way in. We were young and poor. We needed and wanted the job. So we learned that it is *Procter & Gamble*. And we owe our lovely complexion to Ivory, (free advertisement!).

## Take Off the Caps

I have trouble with a boss who wants to use capitalization "for emphasis" in all copy he can get his hands on: "this New Policy has been Especially Designed for YOU . . . Finest Service is given Free . . ." What can I do to convince him that he's being ridiculous rather than emphatic? Everything that emerges from his desk is small-poxed with caps and the over-all appearance is horrible.

If one must err, it is best to err on the side of too few capitals. Any good style book will indicate the proper uses of caps. Show him the chapter, if you feel brave. One sometimes wonders how such stupid, stubborn employers get to be boss. He must have some intelligence and a better side, to which you can appeal. If the angle of final appearance is a concern of yours, which you are expected to be responsible for, speak to him frankly and softly.

## Doing the Split

Is it considered good typography to have the carried-over syllables of a split or hyphenated word occurring at the end of a line start with a vowel, as in the following words: partic-ular, flex-ibility, typ-ographical? Is such division permissible at all?

I am rather new in the proofroom, having been a Linotype operator most of my life, but I sure come across some strange doings in the "typ-ographic" realm.

A recent paragraph I read was set as per copy, which read: "To any industrial users . . . we will gladly send any of these factful bulletins." I queried the "factful" and made a notation that the dictionary gives no such word. Also wrote for the operator: "Set sentence also, using the word factual instead of factful." Did I do right? Will greatly appreciate your valued comment and excellent advice.

You've led a sheltered life as an operator; now you know the trouble that whimsically divided words may cause. Any laxness in word division sticks out like a sore thumb in most public print and is the major complaint in proofrooms. It is *not* "good typography" to begin a new line with a vowel that forms a syllable of itself. And the part of the word left at the end of a line should suggest the part commencing on the next line: happi-ness, not hap-piness; criti-cism, not cri-ticism.

When possible to avoid, a divided word should not end a page, nor should only two letters be carried over into the next line. In the "Manual of Style" of the University of Chicago Press, some rules on division are deemed unbreakable; others are subject to the requirements of good spacing. The quality desired in the job at hand would have some bearing on the matter.

We applaud your handling of "factful." It's a rare genius who can get by with the coining of words. As in this case, one starts out to be clever and winds up sounding ignorant. Perhaps "coining" isn't the proper word: "factful" is listed as obsolete in the small print at the bottom of the page of the unabridged dictionary. The principle is the same.

**FOR** *Clarity*  
**THAT WINS ACCLAIM!**

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FINE PAPERS



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OLD TAVERN METALLICS  
M-J POSTCARD  
GUARANTEED FLAT GUMMED PAPERS  
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Clarity is important in printing. It gives sparkle, zest and snap to your printed piece . . . makes it come alive!

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Print on the one line of fine paper designed to compliment your craftsmanship!

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**McLAURIN-JONES FINE PAPERS**



### Upper, Lower, Offset, Letterpress

Dear Bumps, is it platemaking, plate making, or plate-making department? Is it plateman, plate man, or what? Is it platemaker, plate-maker, or is it plate maker? Talking about offset plates in this case, I get more exasperated with hyphens every day. Can't you think of a way to get rid of them?

E. N. Teall spent most of his adult life wrestling with the hyphen problem. He wrote several books about how, why, when, and where to use the hyphen. (These books are now out of print.) He found no magic solution. Our idea of how to handle the hyphen is to ignore its existence, unless the use of one is absolutely essential to meaning. We understand what is meant by *platemaker*, and believe that most people would. The hyphen has more "authorities" proclaiming more different, conflicting, and oftentimes silly rules than possibly any other punctuation mark in the English language.

The graphic arts could use a good dictionary of technical terms. Then one could follow it. Seems to us, several years ago, we heard that one of the big printers' groups was working on such a project. Surely it wasn't just a good intention that went down that old well known road. [EDITOR'S NOTE: The Printing Industry of America, Inc., is working on just such a project right now.]

### Good Answer to Good Question

In regard to "A Good Question" (February "Proofroom")—"tittle" is the dot over the "i" or "j" according to Webster's New International Dictionary, Second Edition, definition "c."

It is a heartening fact that somewhere amongst our readers is one who knows the answer to almost any question. We recall an old saying about not caring a "tittle" about something. And to think that we have been referring to the thing as a "dot" all these years, except when the pen makes a big one!

### Hot Stuff Anyway Taken

This morning, while otherwise happily on my way to work, my car almost engaged in a fracas with a huge gasoline carrier. All along one side of it was painted the warning "Inflammable" but at the end, the sign read "Flammable." This seemed to me like the snarling dog wagging its tail. Which end should be trusted, or do both mean the same thing? If so, isn't one or the other correct; if not, isn't this a silly situation?

The dictionary defines *flammable* as *inflammable*, although our desk dictionary manages to make *inflammable* sound more interesting, through the use of several definitions. (Look it up some dull day.) The

scholarly boys prefer *flammable*, but few shudder over *inflammable*. Most literate writers and editors abhor *non-inflammable*, we are told, without reasons given. On a gas carrier, we would believe both ends. With a snarling tail-wagger, the snarl would convince us. Yes, indeed, very silly situation.

### Heisting the Elbow

Thought you might be interested to know that I caught myself using the word *histe* or *heist* in referring to a cocktail party. And I believe I was colloquially correct. One would certainly never use the word *hoist* in referring to the practice of elbow-bending.

We have heard of people *hoisting* a few, sometimes one or two too many. *Hoist* or *histe*, moderation is the important thing. We are certain that anyone who has such a steady touch on the typewriter as your letter shows would agree with that pronouncement. Proofreading always requires a clear head.

### Objection Sustained

First column, your department, January issue, says that if anyone can find sound objection to *premake-ready*, let him speak now. I do object. Taken in cold blood, it looks like the biological description of the animal on the facing page, with its clothes off.

Do we hear any other objections? One sheds the hyphen at one's own risk. But, *pre-make-ready*, ugh! One can't illustrate that. We are glad that the "animal on the facing page" was a nice one, with blunt teeth. [EDITOR'S NOTE: See illustration below.]



One reader's idea of "Mr. Premakeready"

### Dangerous Territory

I saw this question in a newspaper column on grammar and words. The answer was given, of course, but I'd like your comment on it. Which is correct: It is time I took a good look at my wife's check book; I must take a look at my wife's check book; or It's time I look at my wife's check book.

We have a feeling that you *knew* what our answer would be. The anonymous guy is going out of his way to look for very serious trouble.

### Looking Backward

In a British magazine I noted "... automatically receive the increase which is retrospective from February." Wouldn't we have used "retroactive" instead of "retrospective" and is the use of the latter a misuse, or perhaps it's just a Britishism? They often do such queer things to the language.

Either word is correct. We wouldn't call "retrospective" a misused word in the example you give. Retroactive or retrospective, it's a nice thing to happen to one. But didn't you mean "Briticism"?

### Billion Dollar Error

I'm afraid I found a billion-dollar error on you. Bottom left, page 45, line 15 from bottom, January issue, the word "billion" is omitted after "195."

Betcha you're right, brighteyes. But we can tell you right now that you needn't trouble yourself to sue us for that missing billion. We're saving it for a vacation.

### Disagreeable Dictionaries

As a proofreader I have been trying to get the hyphenation of words at the end of a line down to a science. Can you explain the discrepancy listed in several dictionaries between *access-ible* and *compress-ible*?

No, we can't explain this. Possibly life gets dull to the makers of dictionaries and they throw in a little variety for spice. The situation exists, and it helps make life hard for proofreaders. The only thing to do is to be brave and accept it along with the other little discrepancies.

### To Mr. Petty via H. B.

I admired your treatment of the letterhead in the November issue of *THE INLAND PRINTER*. I have one question, shouldn't your "Reupholstering" be hyphenated?

We apologize to Mr. Petty for not only reading his mail but for answering it as well. "Reupholstering" does not require a hyphen since sense and pronunciation are not obscured by the lack of one. The prefix *re* ordinarily joins onto a word nicely without the use of a hyphen.



# SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

HABER TYPOGRAPHERS, New York City.—In our opinion your new type specimen book is excellent in every respect. There is nothing about it which calls for adverse criticism, even for any suggestion which might possibly result in improvement. While we realize that to show the complete alphabets of big sizes is often economically out of the question, this new book shows a sufficient number of characters to permit of accurate layouts. The cover is striking and original, but, unfortunately, of such a nature that satisfactory reproduction in this department is not possible or we would show it.

CAPE TIMES LIMITED, Cape Town, South Africa.—Your Protea calendar is one of the finest and most impressive we have received. The 12- by 18-inch leaves carry four-color process illustrations of flowers of your region, these being somewhat larger than ten inches both ways. Each of the four leaves carries calendar blocks side by side for three months. Printed in a neutral hue from reverse color blocks, these do not detract from the illustrations by their prominence and harmonize with the flower pictures, regardless of their hue. The whole treatment is in the best taste, which characteristic, together with the excellent layout and presswork, make the calendar outstanding in any company. There is

**This Week**  
MAGAZINE

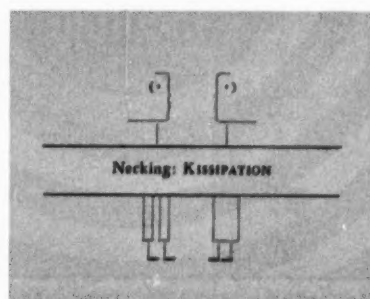
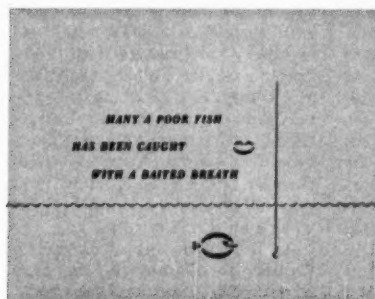
**Jesse W. Randall**  
PRESIDENT  
THE TRAVELERS INSURANCE COMPANIES

*"We would rather prevent misfortune than compensate for misfortune."*

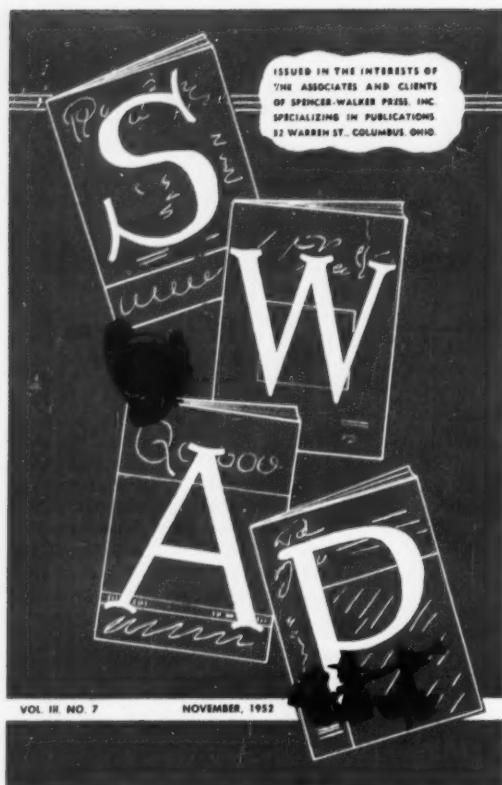
Cover of brochure used in promotion for a leading national magazine, one of a number of pieces winning honors in recent exhibit of Direct Mail Advertising Association. We like the big picture which on the original 7- by 10-inch page is printed in probably the most suitable color, a brown

point in giving up the customary practice of a leaf for every month when so much—as is evident—is put into such large process plates.

GUILDFORD SCHOOL OF ART of Guildford, England.—Our compliments go your way on the general excellence of the several items done in the printing department. They are not only interesting and effective in design, whether of conventional or modern layout, but refinements of spacing words and lines, and of whiting out, are much above average of school shop work. Indeed, they equal what's done by journeymen in the better-grade commercial plants. We regret colors are such and are so used that we can not have plates made from the printed pieces for reproduction of at least several. We're sure a showing would be inspiring and educational for many of our readers. We especially admire the chaste booklet on "Wild Flowers," the typography of which is beautiful and properly in keeping with pictures which are featured by delicacy of line and coloration. In black and rose on a warm middle gray antique paper stock the cover is a delight to behold. If we should reproduce this in some later issue—using ben day screen to simulate effect of gray stock—it will be but a fair suggestion of the original. Send us more of your work.



Three of a number of loose leaves contained in an attractive and interesting portfolio issued jointly by P. K. Thomajan, versatile New York copy writer, and G. H. Petty, ingenious Indianapolis typographer. The 6- by 4-inch originals are in two colors but because of reduction and slight contrast in colors we have elected, rightly or wrongly, to show them as we do so the features of their layout and typography may be emphasized



Interesting and unusual cover from magazine of the Spencer-Walker Press, Columbus, Ohio. The "thumb-nail" silhouettes and second color are changed each issue to be appropriate. Color on the cover of this issue was not red, but a brown hue



The name on this big broadside was lost in the great reduction from original, but it was issued by the A. B. Hirschfeld Press, Denver, and is the work of Glenn J. Church, art director. We can "see" it framed and on the walls of many offices in Denver. Original is four times greater each way than our reproduction

COWAN PRINTING of Bridgeton, New Jersey.—The work you submit ranks with the finest we have received in months. You achieve modern effects without going overboard in slam-bang fashion—as if that were what makes typography modern. We reproduced your characterful letterhead and an equally interesting and impressive title page in our March issue. There are several more items we would like very much to parade before our readers for the practical benefit the showing would be, but colors used—and overprinting in some instances—make obtaining plates for our purpose impossible. We see much fine work which for one reason or another is impracticable or impossible to reproduce. There is one thing about your work we do not endorse. It is the use of hyphens and "bullets" between the letters of your name, a characteristic feature. Presumably, the effort is to make the line longer without the effect of excessive letterspacing. In our judgment the idea is comparable with "gaining at the spigot and losing at the bung-hole." That is rather too strong talk, but it makes our point clear. You recognize the value of color; use it often and effectively.

BILL ACTOR, PRINTER of Hollywood, California.—Your work—on business and professional cards, especially—is smart and characterful. You have the knack of creating interesting, informal layouts without going to extremes as some do, and thereby befuddle those who see the cards. You do it through unusual positioning of accents and skillful whiting out, off center, unsymmetrical. To us the most interesting feature of your work is that where printers usually employ black you use gray ink, often on gray stock. This creates distinction, an air of class. The use of the characterful Grayda for big lines makes a most effective contrast with the up-to-date sans serif types you largely employ. The weight of the types compensates for the weakness of the gray ink as compared with black. The importance of tone is indicated by the fact that some of your designs would be harsh and blatant if printed in black. Much work we see would be just about invisible if printed in the gray ink you employ so much. Finally, we note that on most of the envelopes, the printing is on the back on the flap, or in part on flap and in part below it. The idea represents a change of pace which has merit, also permits of displays impossible on the front of an envelope where addressing is done and stamp affixed. You are no slave to tradition.

MARAN TYPOGRAPHERS of Baltimore.—We thank you for the

copies of your company magazine, "Type Talk." Covers are of decidedly original character, most of them featured by modern characteristics of the smashing but sound sort. The combination is too rarely found. We regret use of illustrations is such that we can not have two-color plates made for our use, also that in some cases necessary reduction from the original 9- by 12-inch pages would result in effects not so satisfactory. Size is often a factor; a design for a small page could be unsatisfactory for a big one, and vice versa. The inside pages of the self-covered pamphlets—well,

DIMINUENDO TO CRESCENDO  
... RASS TO TREBLE ...  
CHOPIN TO TCHAIKOWSKY

correctly used

# Type

can be made to run the full range. Here one will find a wide array of type faces with a planning and layout department to blend them in harmony, so the work of the craftsman truly reflects itself. The cost—probably less than you think. There's no more actual time spent in setting a handsome type face than the mediocre! Copy has so many words.

Type face is Weiss Roman and Italic. with  
class Linotype. Word type is in Garamond  
illustrations from stock cut service

**Cecil H. Wrightson, Inc.**  
74 India Street/Boston 10 MA Tel. 6-1150

Obverse side of Government postcard is used regularly for advertising Wrightson's typographic service. Comparison of typography with music is both apt and impressive. Second color on original is a pleasing light brown hue

that's hardly the right word—feature no stunts, but styling is in keeping with the cover, particularly in the fact that display types are new and modern. The magazines are printed by offset, a natural since many halftones are run in the text pages, and since you serve lithographers as well as letterpress printers with typographic service. We'd hazard the guess that, not counting the advertisements turned out for national magazines, you set more type for reproduction by offset than by letterpress. Anyhow, you may all feel very proud of the work you do. It gleams.

A. R. TOMMASINI of Berkeley, California.—Thanks for the copy of your Christmas keepsake book. You didn't send it for review, and if you had, all we could say would be "It's swell," or something akin but stronger. We do want readers

# ATLANTA Graphic Arts Library

Given by

Charming calligraphy makes this book label for the great library assembled by folks of the graphic arts industries at Atlanta really distinguished. The original is 2½ by 3 inches in size

to know about a couple of highly interesting stunts you introduced in this case bound book which is approximately 4½- by 5½ inches. The title, "The Psychology of the Printed Page," is set a word to a line flush at start, the group being flanked on the left by a long decorative bracket which extends measurably above and below the group of the type. What we've mentioned appears at proper height, of course, on the right-hand half of the page. The same design was zinc-etched in reversed position and this printed in the second color. The repeating of the form, right and left, results in a symmetrical pattern. The part in reversed position, reading backwards, and in the second color should intrigue readers and is decorative in a way we have not seen. Now for the second stunt: The double title page—design spread over what would

## Excerpts from Christ's Sermon on the Mount

according to the gospel  
of St. Matthew



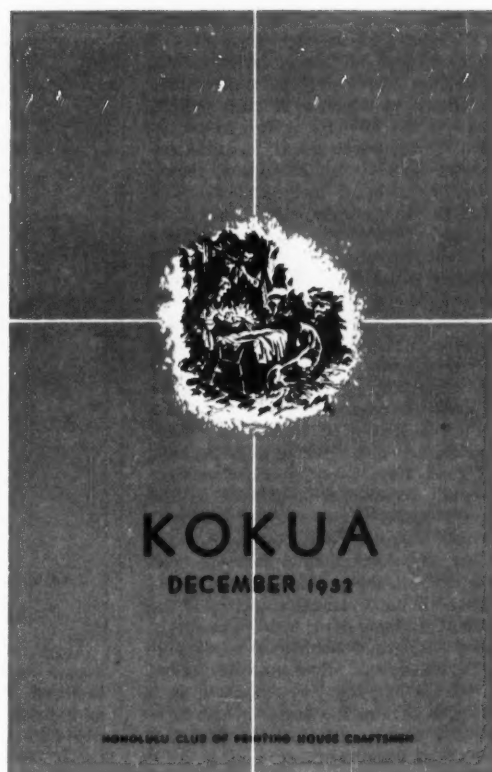
LEXINGTON, VIRGINIA  
Christmas, 1952

Title page of attractive keepsake book issued at Christmas by C. H. Lauck, printer for Washington and Lee University. Page is 3¼ by 4¼ inches and beautiful Goudytext used throughout

ordinarily be the title page and facing left-hand page, usually wasted—is coming into wider use. One often sees the idea most effectively used on books for the University of California Press. Here it is different. You made a reverse color, reverse position plate of the title page and printed it in red on the left-hand page facing, again with telling effect. It all adds up to a good tip, especially for those who print books.

THE WAYSIDE PRESS of Vernon, British Columbia.—Your blotters are excellent, some outstanding. Several carry considerably more than the usual amount of copy on this medium, making presentation more difficult, but you have done well on even these. The leading question is that such are less likely of wide readership than blotters with very little copy. You must face the fact that many will not read extensive copy and that the impact in your favor will be less influential. With your name displayed and the blotters used, the loss shouldn't be at all total. Most effective are the two headed "Why Worry?" and "Printing is a Sales Tool" one of which, at least, seems to utilize copy supplied for one of the contests of THE INLAND PRINTER. You speak of getting ideas of various sorts from this department, and we appreciate the implied compliment. Our reviews are intended to be interesting and helpful to all readers, not just to those who submit work. Layouts and designs are also shown with the idea of being useful to many readers. During his days as a working printer your commentator never blushed when he got an idea from another's work; in fact, learned much from copying work of other and, maybe, better men. These probably get ideas from still others. There is really nothing totally new under the sun. That's what examples are for. If memory serves us aright, we believe you improved on the handling of the blotter which won a prize in one of our contests.

THE LEAGRAVE PRESS of Luton and London, England.—Foremost of the features of 1953 calendar is the excellence of the printing on the halftones occupying the upper half of the leaves of approximately ten by fourteen inches. We seldom see halftones so well printed. Then, there is the charm of the illustrations themselves, for the most part being of homes along roads—all with beautiful scenic backgrounds—the whole involving striking composition, esthetically speaking. If we did not tarry a bit in, or in front of, the building pictured on the December leaf when there in 1936, it was assuredly very similar to one where we did. Worth noting is the fact



In brighter red than ours this cover from magazine of Honolulu Club of Printing House Craftsmen beautifully simulates a Christmas box or wrapped package. White lines represent cord

## MASSACHUSETTS INVESTORS GROWTH STOCK FUND, INC.



1952

Easy, informal layout and interesting distribution of white space characterize this cover from booklet of a financial house. It has dignity without severity, or without being dull-looking. The original is printed in deep blue and red on a cream-toned stock



that both sides of each leaf are printed. Spiral bound at the top, with an excellent hanger of heavier wire in the center, the leaves may be turned over (or back) at the end of each month. There is the obvious saving in paper, but a further advantage in enabling recipients to keep the calendars, something, we believe, most will do. The space below the picture on each leaf is printed in green, screened to about fifty per cent value where the good-sized calendar panel appears and solid for a space at the bottom where your name and address appear in reverse—white paper—these two lines flanked on the left by a scenic thumbnail sketch and on the right by your workmark printed in black. Type and figures of calendar panel are in a good square-serif face, bold enough to be visible at a distance, yet good looking—much more so than is usual on calendars printed in the United States.

F. W. CLULOW, Manchester, England. —Our sincerest compliments are well deserved on the Jubilee plastic-bound edition of your annual showing of the work of students in printing and photography at Manchester Municipal College of Technology of which you are director. Craftsmanship throughout is on a par with that of the better-grade commercial product whether the examples are of typography, presswork, or photography. We are particularly impressed

## Script and Cursive

*Ananda Rondo*

*Madonna Rondo*

*Rondo*

*Rondo Bold*

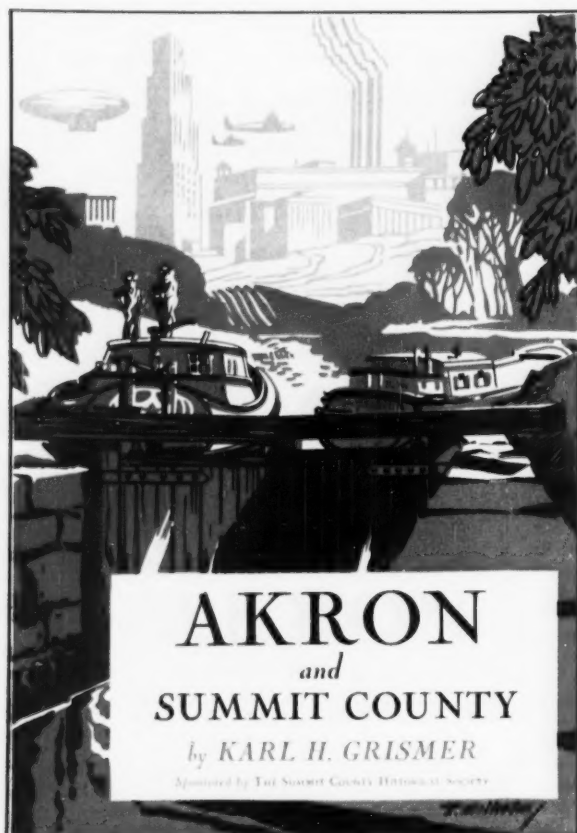
*Luxuria Rondo*

*Lucy Script*

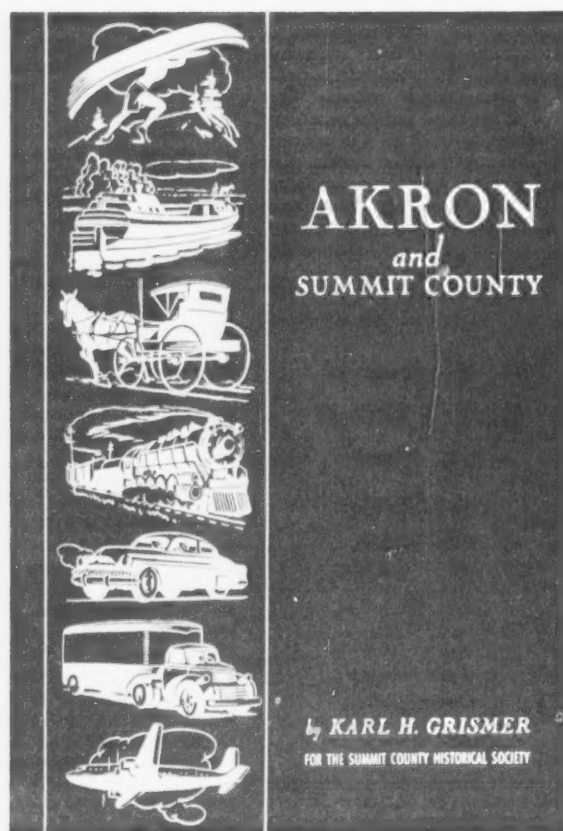
*Legend*

Sectional title page from exceptionally fine spiral-bound type book with board backs produced by D. W. Paterson Company, of Melbourne, Australia. Original page is printed in olive tint and black on fine toned paper

by the manner in which some of the more sound devices of modern layout are reflected in design which is not disturbing, and by typography which is both pleasing to look at and easy to read. The cover is impressive, and if there is any way in which we can get plates made from the printed page—color separation appears at the moment to be a stumbling block—the design will probably be shown in a later issue. We also particularly admire the title page which, although set in a traditional light-face roman face, is no conventional (centered) arrangement but demonstrates effective use of the vertical axis device in the alignment of some lines. There is one thing about this page we do not like, and we are surprised to find coming from England where, our experience has shown us, folks are less prone to going “overboard” on some fad or other than is the case in the United States. The main title, “A collection of specimens,” is set with the important words “Collection” and “Specimens” begun with lower-case letters. While admitting there are occasions when—as in the brief headline of an advertisement—the consistent use of lower-case is permissible for effect, and on rare occasions even desirable, the indiscriminate practice of the idea should be avoided. With one other line of the page in upper and lower case (important words capitalized) and



Above, book jacket design printed in black and green on yellow paper and, at right, cover stamped with white leaf on red cloth. Produced by St. Petersburg Printing Company, in Florida, the heavy volume won



high award from The Mead Sales Company, Dayton, Ohio, for excellence of workmanship on Mead papers. Some benday shading, adding much to effect on original, is omitted in our reproduction of jacket



the remaining lines all caps, the page suggests in a way a man of dignified appearance and good dress doing a clown act. Don't take that remark quite as seriously as it seems, but as a rough way of impressing a point. Certainly the page isn't ruined.

LAIRD LOOMIS, Columbus, Nebraska.—We're so glad THE INLAND PRINTER and this department are helpful to you. We wish we could help you more, especially to get better prices. Your problem in that respect is not different than it is practically everywhere. Nice work must cost more than ordinary work. About all you can do is make customers see the light; specifically to point out the best is cheapest in the long run in printing as in everything else. What makes the best printing cheapest in the long run is the increased sales certain to result from its use. That's your story, anyhow. You express regret over having no one to lay out work. It is evident that you or whoever designed the title pages of the three programs sent with your letter has talent for design worth cultivating. The static centered handling common in work designed as it is being set is avoided. Two show interesting possibilities, and look to be planned even though they were not. These are for the Annual Christmas Vesper and the Christmas Concert of the local Apollo Club. The book which we believe would be of most help to

type

a one-line showing of

faces

Weimer

TYPESETTING COMPANY, INC.

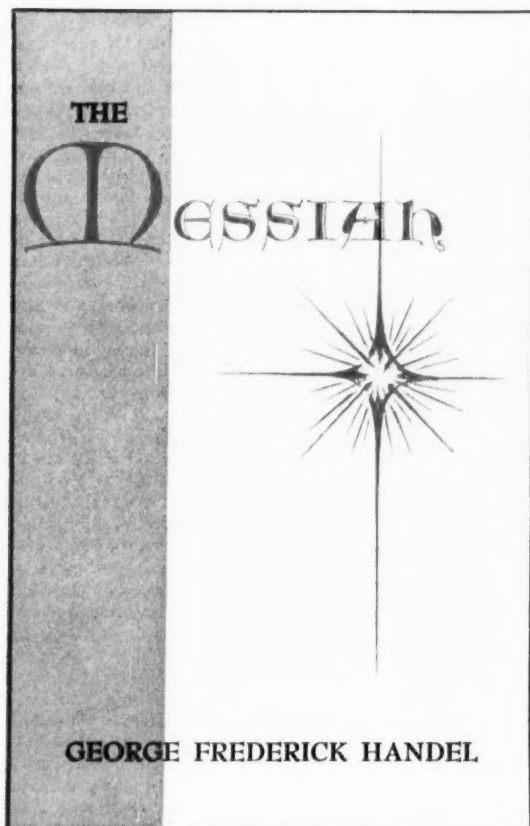
typographers

16 North Senate Avenue • Indianapolis, Indiana  
Phones: Plaza 4487—4488—4489

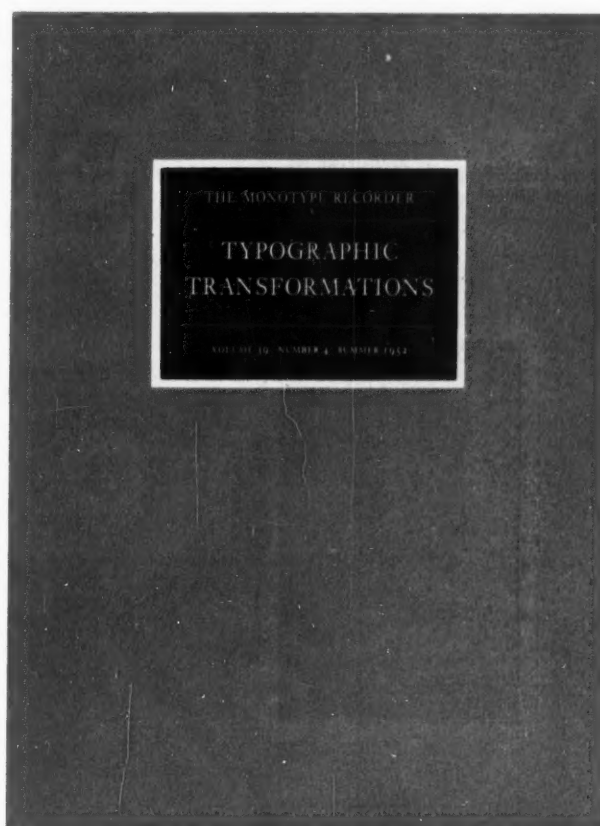
Original and decidedly effective booklet cover design from Tilmon W. Farrow, of Indianapolis advertising typographic house. Original is printed in black and light blue on white coated paper

you as a start is by Charles J. Felten. Your study of this book should be accompanied by considering as much fine printing as you can arrange to get hold of. That's a problem, but not impossible. Don't be afraid to adapt ideas from the work of others, with modifications to fit your needs. By following such a work, the manner of handling is integrated in your thinking. One of your title pages, that of the program "Festive Songs That America Sings," lacks order, and there is too much type in the one area near the top. With more type on the left of the lateral center, this page is unbalanced on that side. Weight on both sides of a vertical central axis should be approximate, even though the whole is not symmetrical as a centered, long and short line handling, is bound to be. Lines of the program proper on the inside pages of the Annual Christmas Vesper folder are spaced too tight. Almost any face is helped by extra leading; it is a *must* with types having short ascenders and decenders.

THE RHODESIAN of Bulawayo, Central Africa.—There are sparkling features in your 1952-53 annual of magazine format, but first allow us to compliment your pressroom staff. Typography seems to strike the eye more, and the work of pressmen may easily be overlooked whether the more visible feature is good or bad. Indeed, bright and otherwise fine typography may carry along with it



This is but a suggestion of cover of booklet by William S. Henson, Dallas. On original missal initial in color band and ornament are gold, band and letters following initial are pink on white paper



Striking, yet pleasing and dignified cover from brochure of The Monotype Corporation of Great Britain. On the 8½ by 11¼ original the background color is a deep terra cotta and title label is of a pleasing light yellow tone

# Annual Report to Stockholders and Statement of Condition

DECEMBER 31, 1952

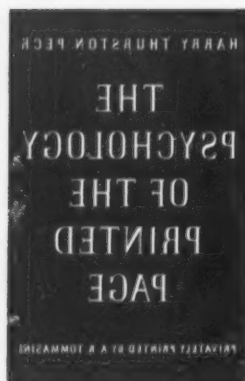


## THE NORTHERN TRUST COMPANY

Northwest Corner La Salle and Monroe Streets

Chicago 90, Illinois

One of soundest banks in Chicago, The Northern Trust Company recognizes the value of fine, well-planned printed advertising. Conservative type is here arranged most effectively in modern fashion. Our light gray represents a third color, warm gray, on original where cut is in a deep red



HARRY THURSTON PECK

## THE PSYCHOLOGY OF THE PRINTED PAGE

PRIVATELY PRINTED BY A. R. TOMMASINI

Double title page from one of keepsake books designed by A. R. Tommasini, University of California Press, Berkeley, and sent friends in lieu of conventional Christmas greeting. Our light screen bordering the pages is a delicate green in the book itself and the red is of a more suitable hue

not so fine presswork. While the cover in full-color from process plates has great significance, combining a small outline map of your continent surrounded by illustrations and crests pertinent to the issue, the lettering is old-fashioned and the arrangement rather static. Excellent presswork helps save the situation. Most impressive are the pages of text, especially in so far as the dramatic headings are concerned. In several cases these are accompanied by illustrations which add greatly to interest and effectiveness—some are quite dramatic. Bodoni Bold, the headline type, is a good one, and stands up when headlines are printed in color. Make-up of pages featured halftones, with which the issue is replete, is always good, sometimes highly effective. While in some cases the lines of main heads are spaced rather too closely there is no objectionable crowding of the elements of the pages in other respects. This adds a note of class, results in pages easy to look at. One striking page is that beginning the article, "I've Never Been Back," on which title is in odd-shaped reverse color band. This, in black, overprints a reverse color illustration printed in light blue. We regret the picture cut was not reversed for the letters where part of the title overprints because all the letters of the title should show white paper. It will do, but it is just not best. Incidentally, the figure of the illustration should be facing the right on the left-hand page. The fellow seems to be walking out of the book when he should be leading the reader on. The page, "Rivers and Lakes of the North," is a sweet one, the modern arrangement of the three halftones, one bleeding off at left and top, being very impressive. There being little type in this page, the presswork really shows. These are just two of a number of pages on which articles are started. Merit of advertisements varies widely. Some seem to have been set up without layouts and without much planning of any kind, even by the man at the case. There are some good ones, however. Smartest is the page for Ferguson Fabrics, a stylish, up-to-date display. One leading fault is the use of so many styles of type, especially types of contrasting widths; condensed styles are in some instances detrimental to good appearance. Skinny types have their place, but absolute need is rare. A publication looks better when all type faces are of the so-called regular shapes, proportions of the regular Bodoni being about ideal. Remember, we say *regular* and are not referring to the bolder versions and the Ultra variety which to be made so bold must needs be wider than normal. The spread about the city of Bulawayo being the exhibition city demonstrates a too common error in printing. When reverse color plates are printed in weak colors on white paper the type matter, if at all small, as in this case, is difficult to read. Readability is the Number One quality of printing, and contrast between what is printed and its background is essential.

# Scanning the Scene

Through the Eyes of



"JL"

## Work Relationships Improved

It was recently my good fortune to join with a roomful of guests in the pleasurable experience of publicly honoring a well-known printer for his contributions in the field of human relations.

The printer so justifiably honored is Alfred B. Geiger, president of the W. F. Hall Printing Company, whose employees in Chicago and in the East produce publications and catalogs by the carload.

The "Human Relations Achievement Dinner," which I attended, was arranged by the Humanics Foundation, Incorporated, Chicago, in recognition of the pioneering efforts of Mr. Geiger and his associates in establishing working relationships on a very high plane, indeed. In his opening remarks, Ralph Haywood, director of the Humanics Foundation, referred to that achievement as a monument to the progressive management of the W. F. Hall Printing Company and its subsidiaries.

In his address, Mr. Geiger said, "During the past thirty or forty years, there has developed an entirely new recognition of the importance of people—of men and women within our plants—of the part they play in the successful or unsuccessful operations of our activities. We now recognize the proper utilization of our human resources as our major responsibility.

"Today, we have a much clearer understanding of the part men and women play in the success of our efforts. We have come to know that we can scientifically measure the potential output of a piece of equipment mechanically, but for the most part that piece of equipment is operated by an individual. The same man or woman may produce at a prodigious rate today, and tomorrow restrict his production to much less. The economic problems involved in this have become well known to all within industry."

Mr. Geiger referred to the various experiences of his organization in approaching the utilization of the human element. He mentioned the

losses and profit leaks due to what is classified as human friction—discord, misunderstandings, and arguments which negatively affect the productivity of individuals. Then he described the experience of the management of the W. F. Hall Printing Company and its Chicago subsidiaries with a new way of working called "Humanics."

Mr. Geiger explained that "In most of the programs and procedures which had up to the present been developed for dealing with our human resources the emphasis had been placed on doing something to or for the individual. In the present program the emphasis is moved over to the relationship that joins individuals in a productive effort.

"This was a new approach to the subject. It showed us that human friction was not the cause of bad productive results—but that these bad productive results were caused by faulty working relationships. The bad productive effort was the cause of the human friction. People quarrelled because their joint efforts were improperly related."

In his recitation of the events leading up to installation of the new practices in Mr. Geiger's organization, Ralph Haywood stated that, "It



Alfred B. Geiger, president of the W. F. Hall Printing Company, Chicago, is conducting experimental work in field of human relations

was necessary to find some top executive within industry having the courage and daring to make the application of a new technique. All the experimental work had been done. Someone had to take the machine up and see if it would fly.

"I found the man who had this courage," Haywood announced to the dinner guests, "in the person of Mr. Alfred B. Geiger. You understand the risk he took—the risk taken by any chief executive who initiates something new. You know that courage is required when a chief executive asks his associates to use a new method—especially when it is impossible for him to refer to its use in a good many other large organizations."

According to Haywood, the plan followed at Hall's is a formalized way of working, which is based on meeting the requirements of any job. The person responsible for doing that job continually asks himself this question, "How can I do my job so that my work will have a favorable effect on the job performances of others?"

In getting answers to this question, a man begins to study his job relations. The Foundation directed by Mr. Haywood provides a systematic method for a person to use in developing this new understanding of his own job. Applying his new understanding, he begins to work differently. This different way of working on his part has a favorable effect on the way other jobs are done. As a result, all of his working relationships are improved. The productivity of each person with whom he comes in contact is increased. When this result is multiplied by all the key jobs in an organization, it is easy to see the over-all effect on the productivity of any group, department, or organization.

Haywood explained to me that the average graphic arts plant offers many examples of the need for improved working relationships. For over thirty years, he told me, the industry has tolerated unnecessarily the custom of "buck-passing" which has been going on between the "front office" and the "shop"—between the composing room and the pressroom, between the pressroom and the bindery.

With the labor situation and costs what they are, whatever improves productivity—and this coöperative teamwork by key department heads can be most potent to that end—must be studied and applied.

*J. R. Frazier*



## Various Methods for Testing Paper Stock Analyzed

★ "You don't need a laboratory . . ." is the prefix to the title of an article, "Testing Paper for Offset Lithography," by William Wass, in the January 6, 1953, issue of *The British and Colonial Printer*. Although the author readily admits that tests such as he describes do not give results which make it possible for a lithographer in London to compare results with another lithographer in Glasgow or New York, at least they do aid him in telling whether paper will work well in his particular shop.

The tests which he describes are intended to show the comparative pick resistance, bursting strength, paper fluff, acidity, and oil absorbency of stocks. In each case comparison is made against a stock which has been previously accepted as a standard, and differences, which do not lend themselves to numerical recording, are observed.

For example, in determining the resistance to picking, the time proved thumb method is suggested. This is the method many of us learned long before we became acquainted with such standard methods as wax pick tests, Scotch Tape, and the LTF Pick Tester. In spite of its having been ridiculed in many quarters, there are times when no other method of testing will show differences, which an offset lithographic press will prove to exist. The moistened thumb will pull off fibers in a manner similar to the way they are pulled off by the moistened blanket. Of course all thumbs are not uniform, and the amount of moisture and pressure, even when the same man is making the test, may vary considerably; and many lithographers have become quite expert in determining for themselves how good a sheet is.

The method of testing bursting strength is perhaps a little more crude than the one suggested for determining picking. The author states that bursting strength is directly related to the tendency of stock to pull out of the grippers or tear when a

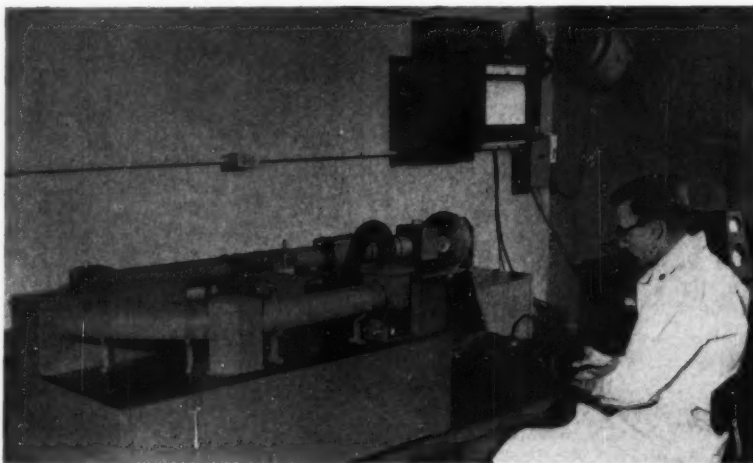
very large solid is pulled from the blanket. In making this test, a stock which has withstood printing large solids and shown no tendency to tear is selected as the standard, and any new stock is compared against it. The comparison "can be made readily with the fingers, after a little practice. Pressing the same finger *through* the 'standard' and the sample in turn, and assessing the effort necessary in each case to 'burst' through."

By "paper fluff," the author means loose fibers on the surface of the stock. These are the kind which pile on the blanket and require constant attention to keep the blanket clean. In this test, as in the previous one, a stock is selected which has worked successfully and shown a minimum of fluff present. This stock is then used as standard for a visual comparison with samples. Both the standard and the samples are rolled around a pencil and the tubes thus formed are held horizontally in front of the observer's eyes. It takes a few minutes for the eyes to become adjusted to seeing the fibers which

cause the trouble, but once they do, he will be able to compare the number of fibers on both the standard and the sample. The author claims that the fibers stand up "like the hairs on an angry cat."

A number of shops in this country test the acidity or alkalinity of all stocks received by placing a drop of an indicator solution on a sample sheet and observing the color of the spot when it dries. A pH value corresponding to the color of the drop is then assigned to the coating or stock (in the case of an uncoated stock). Actually the test suggested by Mr. Wass is a variation of this method. Instead of using one or more indicator solutions, he uses indicator test papers. The approximate pH is first determined through the use of a wide range or "universal" paper which indicates values between 1 and 10. A second test is then made with a narrow range paper covering the portion of the pH scale which the first test directs.

The actual technique of making the test calls for dipping the test



Assuring exact color match when lithographing can labels is the reflectometer, shown in use at the Maywood, Ill., research laboratories of American Can Co. Being operated by Paul Hardy, chemist, the device is a small-scale version of the spectrophotometer, a large machine permanently mounted at laboratory. The large machine automatically and permanently records exact color with a "reflectance curve" by which an exact matching color can later be reproduced



paper (indicator paper) into distilled water. Any "drips" are shaken off, and it is then placed on the stock to be tested. After a "couple" of minutes the test paper is removed and the stain on the stock examined. This stain is compared against the standards for the test paper. Exactly the same technique is employed in using the universal paper and in finally determining the "exact" pH of the sheet.

The author admits this method may be far from accurate if exact scientific measurements are com-

pared against the results he finds, but he has found that stocks which by his method show a pH value below 5 will give trouble on the press. In fact, he claims that anything below 6 is dangerous and that there is little likelihood of trouble with values above 6.

Of all of the tests mentioned in this article, the one which was of the greatest interest to me was the method of measuring "oil absorbency." Perhaps this is because I do have at my command a laboratory which makes routine tests for burst-

ing, tearing, and other properties which affect the performance of a sheet when it reaches the press.

However, there appears to be no completely foolproof method of measuring this very important surface characteristic of a sheet of stock. At present there are a number of "drop" methods in use. In some of these the time required for the drop to disappear into the sheet is taken as the standard, while in other tests the length of time required for a drop to penetrate through the stock is used as the method of determining the relative oil absorbency. Various materials such as Butyl Carbitol, turpentine, and castor oil have been used in these tests.

However, in each case the test does not measure the oil absorptive characteristics of the surface and the portion of the stock immediately underlying it. Instead, it measures the whole cross-section of the sheet or at least to a depth into the sheet far beyond that to which a film of lithographic ink will normally be carried.

Another test which is in rather general usage employs a "testing ink" the most popular of which is known as K & N Testing Ink. This ink consists of an oil soluble dye dissolved in a nondrying oily vehicle, and with sufficient pigment extender ground into this vehicle to give the mixture a body similar to a soft letterpress ink. A heavy film of this ink is "slicked" over the several pieces of stock (including a standard sample) and permitted to remain for a predetermined length of time. At the end of the time it is scraped off and any remaining ink wiped off. The stain caused by the dyed vehicle penetrating into the surface of the stock is observed and comparison is made between the stain on the standard and the stains on the samples being tested.

A great many attempts have been made to give these stains numerical values and record them for future comparisons. For the most part these attempts have not met with too much success. The reasons are as follows: In some instances the dyes used in the testing ink change shade with variations in pH of the surface of the stock. When densitometers or other such measuring devices are used, they do not compensate for the fact that some portions of the area on which readings are made may be extremely darkly stained while adjacent portions have little or no stain. Thus a reading on a mottled dark and light area might equal that on a uniformly gray area. Also smooth surfaces can cause variations in read-

## Air Dampening System Developed to Speed Map Production for Army's Engineer Corps

★ Fifty years of the same old practices in lithographic printing may end abruptly because of a new push-button gadget that the U.S. Army's Corps of Engineers Research and Development Laboratories, Fort Belvoir, Virginia, has announced.

The Air Dampening System, invented by William G. Mullen, now associated with the A. B. Dick Company, Chicago, is an air-blade that cuts water to a uniform thickness. The A. B. Dick Company is under contract with the Engineer Research and Development Laboratories to develop such an experimental air dampening system.

The Army Engineers' interest in lithography is centered on a faster method of map printing in the field. According to Robert E. Rossell, chief of the Map Reproduction Branch, "Mr. Mullen's invention is a potentially revolutionizing element in the industry. The Air Dampening System will simplify the process of lithography. It will eliminate delays such as those caused by the adjusting of normal dampening systems, making lithography more economical. The quality of the lithographic reproduction is improved."

The lithographic printing process is predicated on the premise that water and grease will not mix. The grease (ink) is applied to lithographic plates and received by those surfaces not previously dampened by water. The theory is sound and it works, but in actual practice lithographers are plagued with the necessity of keeping dampening rollers clean, adjusted, and in a uniform state of dampness.

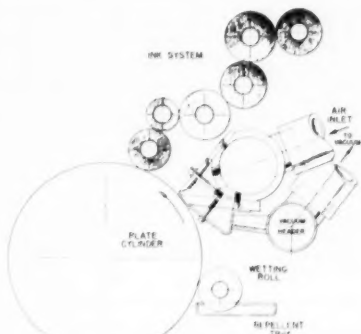
The conventional dampening system employs the technique of absorptive fabric (Molleton) covered rollers having direct contact with the plate. A perfect balance between ink and water is required. During ad-

justments, the dampening rollers pick up ink as a result of too little moisture or water gets into the ink distribution system due to excessive moisture. Once optimum dampness is achieved, continued careful attention is required to retain it. This system is not economical and requires highly skilled technicians.

With Mr. Mullen's air system, a chrome-plated steel roller is used which does not contact the lithographic plate. Set at .005 of an inch from the plate, the roller applies an excess amount of water which is cut off to a uniform thickness by the air-blade on each revolution before the plate contacts the inking system.

The new invention can be mounted on standard lithographic presses. An air stream, across the entire length of the printing cylinder set at the proper angle and pressure, removes excess water automatically when the button is pushed to engage it.

The Air Dampening System is not yet a finished product. A test model has been made, but before it goes into production, exhaustive performance tests by the Engineer Research and Development Laboratories and private industry, must be finished.



Air dampening system for offset map work said to simplify and speed process for Army

ings when compared with sheets with rougher surfaces.

However, trained observers can often pick up differences in stocks and at times accurately predict their press performance. Too frequently the observer is able to interpret these differences only after the paper has been on the press and given trouble.

This means that up to the present, press testing is the only means of determining the ink absorbency of a sheet of stock. If Mr. Wass's method will work as well as he feels that it will, we will all be indebted to him for his article.

As in the other tests, a standard sample is selected from stock which

has run well on a previous order. This stock should be unprinted, if possible. The only equipment required to make the test consists of a small rubber roller and a piece of plate glass. The oil used is a medicinal grade of paraffin or mineral oil. A strip of the standard stock and of the unknown stock, each about one

## Printing and Lithographic Trade Customs

All work shall be subject to the following Trade Customs adopted by the members of the Letterpress and Lithographic Divisions of the

### GRAPHIC ARTS ASSOCIATION OF MICHIGAN

**QUOTATIONS**—All quotations are based upon regular straight time hourly rates of wages and conditions prevailing at date of quotation and are subject to amendment or withdrawal at any time prior to the receipt and acknowledgment by the printer of any acceptance thereof.

**PRICES**—All prices are based on the written specifications, the work to be begun at once and carried on continuously until completion. Prices on non-estimated work and reprints of both estimated and non-estimated work are subject to change without notice.

**ORDERS**—Orders received and accepted by the printer may be cancelled or changed only upon terms that will compensate against loss.

**EXPERIMENTAL WORK**—Experimental work performed at customer's request such as sketches, drawings, composition, plates (including lithographic plates, presswork and materials shall be charged for at current rates.

**SKETCHES AND DUMMIES**—Sketches, copy, dummies and all preparatory work created or furnished by the printer shall remain his exclusive property and no use of same shall be made, nor may ideas obtained therefrom be used, except upon compensation to be determined by the owner.

**ART WORK, TYPE, PLATES**—Type, plates (including lithographic art work, key lines and plates), engravings, electrotypes, negatives, positives and other items when supplied by the printer shall remain his exclusive property.

**ALTERATIONS OR CHANGES**—Proposals are only for work according to the original specifications. Additional work done or time consumed by reason of author's alterations of copy or proofs, changes made in work or materials, holding of presses and other delays caused by customer will be charged for at current rates.

**PROOFS**—A proof sheet or a proof such as a silver print shall be submitted with original copy, when requested in original specifications. Corrections, if any, to be made thereon and to be returned marked "O.K." or "O.K. with corrections" and signed with name or initials of person duly authorized to pass on same. If additional proofs are requested they shall be furnished at extra charge. Printer is not responsible for errors if work is printed as per customer's O.K.

**PRESS PROOFS**—An extra charge will be made for press proofs, unless provided for in original specifications. Presses standing waiting O.K. of customer will be charged at current rates for the time so consumed.

**COLOR WORK**—Because of the difference in equipment and conditions between the color proofing and the pressroom operations, a reasonable variation in color between color proofs and the completed job shall constitute an acceptable delivery.

**QUANTITY DELIVERED**—As it is practically impossible to produce exact quantities, it is agreed that a margin of ten per cent be allowed for over or short count, same to be charged for or deducted at the per thousand production price. On large orders requiring paper consumption in carload lots a margin of five per cent over and under shall constitute an acceptable delivery.

**DELIVERY**—Unless otherwise specified the price quoted is for a single shipment, F.O.B. customer's local place of business. All proposals are based on continuous and uninterrupted delivery of complete order.

**DELAYS IN DELIVERY**—All contracts are made contingent upon wars, strikes, fires, floods, accidents, or other contingencies beyond printer's control.

**STANDING MATTER**—Type forms and plates will be held only thirty days after completion of the order, except

by special agreement and charge therefor. Lithographic plates will not be held after completion of order. Negatives and positives will be held one year. Printer will not be liable for loss of or damage to any stored material.

**CUSTOMER'S PROPERTY**—The printer shall charge the customer for handling or storing customer's stock or customer's printed matter held more than thirty days. All customer's property that is stored with a printer is at the customer's risk, and the printer is not liable for any loss or damage thereto caused by fire, water, leakage, theft, negligence, insects, rodents, or any cause beyond the printer's control.

**PAPER STOCK**—Paper stock furnished by the customer shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc., and of proper quality for printing requirements. Additional cost due to delays or impaired production on account of improper packing or quality shall be charged to the customer. A charge will be made for receiving, handling and opening all paper furnished by the customer.

**POSTAGE, POSTAL CARDS AND STAMPED ENVELOPES**—Cash shall be paid in advance for postage. Since the purchase of postal cards and stamped envelopes involves a cash expenditure, customers must furnish these with their order. If they are not so furnished, an extra charge of ten per cent of their cost will be made to cover additional services in securing them.

**TERMS**—Net cash thirty (30) days.

All claims must be made within five days of receipt of goods.

**INTERPRETATION**—Claims, demands, disputes, differences or controversies and misunderstanding arising under, out of, or in connection with, or in relation to any agreement entered into between printer and customer shall be submitted to and be determined by arbitration.

These trade customs (with minor changes from time to time) have been in general use in the printing and lithographic industry throughout the United States of America for more than fifty years.

inch wide, are fastened side by side on the glass plate. The small roller (the kind frequently used by photographers will work very well) is rolled up on another slab or plate until it is uniformly covered with the mineral oil. It is then rolled over the two strips of paper. The time required for the oil to disappear into each strip is noted. This gives the relationship which exists between the standard and the sample of the stock which is being tested. A stopwatch may or may not be used in making the test. Timing in seconds is helpful in gauging the difference between the two strips, but the author warns that standards of penetrating time cannot be set up and used for future testing. He states that the penetrating time changes with the weather conditions and that papers change "inconstantly." It is therefore necessary to make the comparison against the standard strip each time the test is made.

Through the use of this test, the British writer claims to be able to make additions to the ink or take other measures which will prevent chalking, sticking, and offset. His admonition is, "Try this for a few months and you will find it quite practical to forecast pretty accurately pitfalls to be avoided, and to be able to recognize a paper unsuitable for the job before time and material have been wasted on the machine (press)."

#### Few Read Small Type on Labels

Some recent tests conducted among supermarket shoppers reveal reading habits of interest to the printer. Ninety-four per cent of the shoppers read the brand name regardless of the size. As to the rest of the label, 54 per cent read everything in 12-point type or larger; 22 per cent read everything in 8-point type; only a few read into 4-point type and no one reads anything smaller. Of the 22 per cent who read the 8-point type, the majority were seeking a specific piece of information, such as ingredients, time required to prepare, etc. Keeping the results of this survey in mind should be helpful when you are called upon to help some customer design a label.

#### Dull Inks on Coated Paper

Dull inks for use on dull-coated paper may sometimes be used to obtain a pleasing effect. These inks dry rapidly on coated stock, which is not too tight and has good absorption of ink. In fact, dull halftone ink works on bristol, and other stocks which are not too tight, and on which a mat finish is preferred to glossy.

## OFFSET...

### QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write him in care of The Inland Printer

#### This Image Walked Off

I am enclosing samples from a press run on which we are experiencing considerable difficulty. The samples submitted are on an 80-lb. Warren offset enamel coated two sides, and are being run on a Webendorfer Big Chief 22x 29-inch offset press. These samples are from a job which we run monthly and have experienced no particular difficulty in the past. However, as you can see from the samples which I have numbered 1, 2, and "last sheet," we are experiencing difficulty with the image walking off. We have checked with our platemaker and are assured by him that the same processes and methods were used on this plate as has been used in the past. We have previously experienced images walking off but never before as quickly as has happened on this job.

Sheet No. 1 shows the job as it had been running and sheet No. 2 shows the very next impression from sheet No. 1. The last sheet was perhaps a hundred impressions from sheet No. 2.

Your opinion of these difficulties will be sincerely appreciated.

I am certainly glad you asked only for an opinion, for I am afraid that is all I will be able to give.

Apparently, this is a work-and-turn job, and if the sheets you sent along tell a true story, you apparently had no trouble with the plates the first time the sheets went through the press. In fact, I think the first side of the sheets represents a very excellent job of black-and-white, line-and-halftone work, but what happened on the back up is hard to figure out since you say that sheets No. 1 and 2, are successive sheets.

In the first place, sheet No. 2 has a definite "double from front to back," whereas sheet No. 1, is as sharp as the reverse side. Sheet No. 2, also does not have a solid impression of ink anywhere, and were it not for the double would appear to be very gray. The double was unquestionably caused by the plate cylinder being moved forward (I believe) one half a row of dots. Whether this shift was made intentionally or not, I have no way of knowing. However, the "last sheet" is printed with the cylinder in the new position it assumed when sample No. 2 was printed and does

not correspond to the position of the print on sample No. 1. In other words, one of the double impressions on sheet No. 2 corresponds exactly to the position of the plate or plate cylinder when sheet No. 1 was printed, while the other impression of the double corresponds to the position from which the last sheet was printed.

It would be my opinion that the press was shut down while the cylinder was shifted or other adjustments made. Perhaps the plate was carelessly gummed up while these adjustments were made, and gum was permitted to dry over the ink. The image was thus temporarily blinded by this gum, but could have been revived had proper measures been taken. I am positive that some change took place on the press between sheets 1 and 2. During this interval, the plate was spoiled. I would not blame the platemaker for what happened. It must have been the press or the pressman.

#### Lighting Offset Pressrooms

We are greatly in need of the lighting information as discussed in your recent article (page 55, January, 1953). Will you please tell us how we can get the information contained in P. E. Tobias' paper to the Technical Association of the Graphic Arts? Or can you tell us how to get in touch with "one of the lithographic supply firms (that) is now fabricating such a fixture according to Mr. Tobias' design." And we will give you all the thanks we can muster and all the credit for whatever we find out.

It is my understanding that Phillips & Jacobs, 622 Race St., Philadelphia 6, Penn., have made arrangements with Mr. Tobias to produce lighting units such as he described in his paper. However, if you would prefer to make up a unit, I suggest that you write Dr. Paul Hartsuch, 334 South Kensington Avenue, La Grange, Illinois. Dr. Hartsuch is the secretary and treasurer of Technical Association of the Graphic Arts, and may be able to supply you with a copy of the proceedings of the 1951 meeting of the association in which Mr. Tobias' paper was published.

If you are unable to purchase a copy of the proceedings, I suggest



that you write to Mr. Tobias, care of Edward Stern & Company, 6th and Cherry, Philadelphia. At one time he had some reprints of the paper available, but I do not know whether his supply has been exhausted or not.

The above is only one of a number of requests which I have received concerning further information about these lights. The TAGA publication gives complete information and technical data both as to the construction and the character of the light.

Incidentally, each member of the TAGA is furnished with a complete transcript of all the papers read at the annual meetings. The next meeting is April 26, 27, and 28, at the Wardman Park Hotel in Washington, D. C. Even though a member can not attend, he will receive a copy of the published reports.

#### Interested in Dry Offset

We are interested in learning more about dry offset. Is this process adaptable to the standard offset press without major retooling?

There is hardly such a thing as a standard offset press, and one of the non-standard features is the undercut of the plate cylinder. This varies from, I believe, as low as 0.010 to at least as deep as 0.029. In order to use plates thick enough to permit etching to a depth of 0.012 inches, the undercut should be in the neighborhood of 0.025 inches. One press manufacturer is now making small presses with sufficient undercut to permit the use of high etch dry offset plates. Although this press is especially designed for use as a dry offset press, it can also be used for offset lithography. In addition to the deeper undercut, the water fountain can be completely removed, and dynamically balanced rollers are recommended to keep the dead metal from printing.

#### Four-Color Process Food Labels

We are interested in obtaining names of a few lithographers who specialize in lithographing four-color process food labels with varnish overcoating. These printers should be located preferably outside of the New York metropolitan area in New York State, New Jersey, Pennsylvania, South or Southwest. If you can help us it would be appreciated.

Since I am so closely associated with the label industry, and have so many friends in it, I do not feel in a position to recommend any one over another. Therefore, I suggest that you write to Oscar Whitehouse, Executive Director, National Label Manufacturers Association, 1700 I Street, N. W., Washington, D. C. He will be in a position to furnish you with lists of label printers.

## Typographic Clinic

**N**O DOUBT we're presumptuous to think of criticizing the mighty industrial empire of United States Steel Corporation. Especially since it's an official publication. But the fact remains that its earnings report folder is stuffy, old-fashioned, and completely lacking in impact and a suitable impression of wealth and power. The figures on the inside of the folder state—and we believe them—that the firm sold over *half a billion* dollars worth of products and services in three months of 1952—during a time when it was crippled by strikes.

About the only virtue that can be credited to the physical presentation of the report is conservatism. The type face, composition, size and paper stock show unimaginative conservatism. Money's mighty handy, even in these days of debased dollars, and the officers and stockholders who control all that stock, steel, and stability probably want to hang on to it. And who can blame them? But, perhaps, if they relaxed just a tiny bit . . . if they would acquire just a touch of humanity and the psychology of the common man—maybe they would have less labor trouble, and in the long run be more secure and profitable.

The nation has come a long way since the days when a magnate could say "The public be damned." The American people are conservative—they want to keep their jobs and their homes and their country intact. But they don't want to stifle progress. Today conservatism doesn't mean doing things like grandpa did them. United States Steel Corporation may have modern blast furnaces, but its printing, as shown by this example, is at least 30 years behind the times.

In our revision, no attempt was made to achieve a smashing, modernistic effect. We were striving for something that was better, yet still reflected conservatism that wouldn't alarm the stockholders.

Our first step was to change the dimensions to get a more pleasing rectangle. The fact that the old report fit nicely into a standard business envelope, thus saving



By  
Ward Schori  
and  
Dick Thorne

a few dollars, is sheer poppycock for a firm like USS. For the new shape, a handsome catalog-size envelope could be chosen for mailing, lending an impressiveness *per se* that would be worth the extra cost.

Next we chose a modern sans serif, Bernhard Gothic Medium, to indicate that we are representing a company that needs no frills or furbelows to call attention to itself. Stability, conservatism and power are shown by the moderate impact of the capital letters.

Our next step was to change the order of the wording. Thinking about the dominant interests of the stockholders, we decided to display the words that have the most emotional content. What are stockholders thinking about? Earnings mean dividends, and so the word *earnings* is the first word that hits the eye. And yet the line is fairly conservative, considering its relative importance to everyone concerned.

The Caslon italic lines at the right give a little life and zest to the cover design, and yet are conservative and handsome. Centered on themselves, they are logically placed when the sense of the caption is considered. The Caslon caps, small caps, and old style figures for the address line give a touch of inconspicuous elegance lacking in the exaggerated letterspacing of the corresponding lines of the original.

The emblem printed in colors relieves the chromatic monotone and also adds just a touch of modernism, since color is the dominating characteristic of modern printing.

Although we can not show it, the restyling of the report folder would include changes on the inside pages. The altered dimensions would reduce the length of the hard-to-read 34-pica lines of the text.

Most of the changes suggested are obvious improvements. But would any corporate officer of United States Steel Corporation dare buy it? We doubt it!



UNITED STATES STEEL  
CORPORATION

Quarterly  
Earnings Report  
as of  
June 30, 1952

For Information of Stockholders

71 BROADWAY  
NEW YORK 6, N. Y.

EARNINGS REPORT

Quarterly  
as of  
June 30, 1952

For Information of  
Stockholders of the

UNITED  
STATES  
STEEL  
CORPORATION



71 BROADWAY • NEW YORK 6, N. Y.

# THE COMPOSING ROOM

BY WARD K. SCHORI

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Use Ligatures for Better Quality Work

**Q.**—I now believe the *f* ligatures are useful in good composition work, but am not sure I understand why.

**A.**—Newspaper type faces are not designed for their beauty, but for their printing quality under newspaper conditions, sturdiness, readability, and ease of composition. Because newspaper straight matter (and ad) machines are often set up so that the special characters, such as fractions, advertising figures, etc., run in the ligature channels, probably the bulk of this type is set without ligatures. Most newspaper readers today are quite accustomed to seeing the *f* and *i* printed as separate letters. Operators trained in newspaper plants will use the separate letters even when ligatures are available.

This seems like a deplorable condition to one who is trained to the niceties of composition, but no doubt we will become accustomed to it. As for advice, we'd recommend that an ambitious or beginning operator learn to use these ligatures. It will lift his work out of the realm of the "ordinary." When they are not available, he can always go back to the separate letters. Indeed, separate letters are preferred in some fonts, as in the Spartans, where the ligatured letters look peculiar.

The reason why the *f* ligatures are preferred in good composition is that on many of the finer fonts the normal shape of the *f* shows quite a flat, long curve at the top of the letter. To avoid excessive white space, the following letter must nestle under that top portion.

In hand composition, this is accomplished by a kern, or overhanging projection. In the newspaper-style fonts mentioned above, the letter is distorted by making a short, tight curl to the upper part of the letter, so that it works fairly well with other letters.

With full-kerning hand type, the kern will hit against the top of a following *i* or *l*, and when locked up tight, the kern will be broken off. To overcome this difficulty, the two letters are made as one. In the case of the *f* and *i*, the final on the *f* does double duty as the dot (tittle is the word, says Bump) on the *i*.

A kern is impossible on machine composition because of the nature of the process. Therefore, either a specially designed letter is necessary or ligatures must be used. On fonts used for

advertising composition, book work, etc., the Intertype and Linotype companies make complete sets of additional ligatured matrices so that the fine, full-kerning form of the *f* may be used with any combination of letter without showing that awkward white space. The most used of these special combinations are *ft*, *fo*, *fe*, *fa*, *ffe*, *f*, and so forth. On these fonts, special ligatured mats are made for capital letters, such as *WA*, *Wa*, *Wo*, so that when type is composed, consistently using these matrices, the result gives the beautiful effect of quality hand composition.

If your aim is to bang out a maximum quantity of type that will be read tomorrow and forgotten the next day, you might as well forget about ligatures. If you want to do better-than-average work, it's best to use them. If you want to join the ranks of typographers, use the complete range of ligatured matrices.

Paradoxically, the use of ligatures that run in the regular channels will actually speed up composition, since the operator gets two or three letters by hitting one key.

## Lining Up Type and Rules

When setting forms which comprise vertical rules with type running horizontally across them and registering with the columns, the following is a good method:

First set the rules and take a rough proof. Cut the proof to the measure of the type and lay it on the bottom of the setting stick. The type can then be placed on it and the spacing arranged by direct visual inspection. This will save all the time usually spent in folding the copy and checking the spacing by laying the folded copy over the typeface.

## German Printers Convert to Roman

The start of the new year was once more the occasion for the changing of a number of German newspapers and periodicals from the use of the old German (Fraktur) style of type to the roman. The trend toward the plainer roman is rising. Even many of the smaller, country printshops are adopting the roman, since it is now being taught in the schools.



### Cellophane Printing Surface

Cellophane can be used to put a perfect printing surface on any kind of type or tint block large enough to take it! We first tried it successfully when we wanted to make some battered wood type show up better. The surface was sanded down until it was smooth and the type was built up to type-high. Then it was discovered that the sanding had opened up the pores of the wood so that it printed with a rough, mottled appearance.

Laying pieces of the double-coated scotch tape evenly over the letter face, a piece of cellophane was next applied and rubbed down smooth. This was carefully trimmed until the edge was exactly flush with the edge of the letter face. It printed beautifully!

We later tried this same method in making some small tint blocks and again it proved successful. Of course, it wouldn't work with any small type or screened block. It might be a good idea if it were applied to a linoleum block before the pattern was cut. Large stereotype-cast letters or figures such as made from cut-and-copy service matrices would print much better on any job printing if cellophane-surfaced. A printer with a good saw and a supply of hard, smooth wood could make an endless variety of tint blocks.—B.V.R.

### Regular Oiling Is Important

The question as to whom should go the responsibility of oiling machinery in a printing plant can be argued. There is no question that it should be done regularly and according to a schedule.

According to one superintendent, in the composing room a maintenance man should be entrusted and made responsible for the oiling. A regular schedule for checking adjustments and for keeping all casting machines clean was the key to successfully operating slug-casting and Monotype machines. In his opinion, parts catalogs, oiling charts and instruction literature should always be available and referred to often.

### Type for Reproduction

New type, such as correction lines or price changes, doesn't always match old type that's had some previous wear. If you're rerunning a job with corrections or changes, sometimes the difference is quite noticeable.

When the job is to be done by litho-offset, there's a way to get around it. Lock up the new type by itself instead of inserting it into the old form. Then, by varying the impression, pull a proof that closely matches the print from the old type. It's an easy matter to make a paste-up with the proofs from both old and new type matter. The paste-up page then has type that is as even in tone as possible and is ready for the camera.

One printer, using this method, turned out a job that was satisfactory to the customer and saved a good deal of re-setting, thus turning a potential loss into a good profit.

## Technique of Angle Cutting

Fourth of a Series  
By Samuel C. Garsten  
Instructor at the Murrell Dobbins  
Vocational-Technical School  
Philadelphia, Penna.

### Angles With Type Mortises

When the simple angles have been mastered, the next step may well be considered as a continuation of what has gone before. Layout men often designate on their layouts lines of type which are very close to the angle. It is the duty of the compositor to follow the layout and reproduce faithfully what the layout man desires. Figure 9 shows lines of type where the wood should have been. The procedure for removing portions of the wood for the purpose of inserting type can be accomplished in two ways:

1. **Mortise Method**—From the layout we can determine how far up the type line should be placed. In this case we have a 12-pt. line of type. To allow for some movement, it is advisable to mortise to a depth of 18 points (See Figure 10). If the saw is equipped with a gauge to set the height of the blade, and it is dependable, it is to the advantage of the operator to make use of this gauge. Or, in this case the height of the blade can be adjusted by using an 18-pt. quad. With a pica gauge, note that the measure from the left (the angle point) to the 10-pt. typographical dot is exactly 11 picas. Set the gauge to a measure of 11 picas, place the block on the saw with the point away from the blade and proceed to cut the block. Since this makes a cut 18 points deep and the saw blade's thickness in width, it is evident that the remainder of the block is cut by continually advancing the point gauge until the remaining 14 picas has been cut through. With a file, any rough spots may be easily smoothed down. The type which is set within the mortise is 14 picas, but it is held in 3 picas on the end, thereby making the type itself 11 picas wide.

2. **Butted-Angle Method**—while the mortise method is a tedious one, it may be stated that in short measures it has merit. But the quickest method is shown in Figure 9. It is more maneu-



Figure 10. Set height of saw blade. To mortise, move gauge six points after each cut

verable and has greater latitude if changes are to be made quickly. Since the width of the original block A is 25 picas, it is easy to comprehend that C and D are composed of two blocks; C is 11 picas wide and D is 14 picas wide. If the butted-angle method is used, however, it is always recommended that the compositor cut an extra block making a total of five blocks instead of four as used for Figure 5. Here, again, as in the making of angle block B, the point should be removed (see block D, Figure 9). The angle block is cut to a width of 14 picas.

### Oklahoman Receives Patent on 'Mat Seater' for TTS Linotype

Recently granted a patent, Fred Sloan, Clinton, Okla., is now home-manufacturing his Mat Seater device to prevent spilling of assembled lines on Teletypesetter-operated machines.

"It is a flexible cable which is activated by a cam," Mr. Sloan explained, "which releases a brake on the Linotype." He is a machinist on the *Clinton News*. He began working on the Mat Seater seven years ago. About 50 of the machines are now being used in seven states and Hawaii.

### What Causes Type to Wear?

Under the force of impression, the paper is compressed and the type indents the paper with consequent wear on the edges of the type. The wear is a grinding off of the edge of the individual type character. The grinding is done by fine particles of grit always present in paper and ink, and in the atmosphere.

This grinding will round off the edges of type on platen, cylinder, and rotary presses alike. When a vacuum sheet cleaner is used on a cylinder press, the amount of dirt collected is surprising.

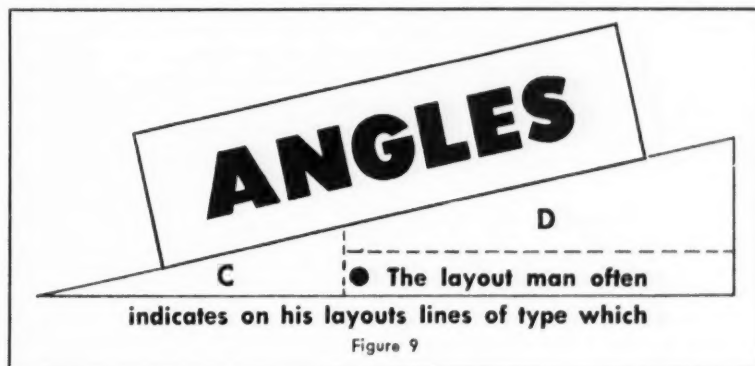


Figure 9



# THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Printing on Cast-Coated Paper

Would it be possible for you to send me information about printing on cast-coated stock, and addresses of printers of postcards in colors?

Cast-coated stock is best printed with a good make-ready and minimum squeeze. An ink, suited in body to take on this stock, works best, and the leading ink makers supply it.

We are sending names of firms specializing in color postcards.

## Grain Direction of Paper?

It is of interest to both the pressroom and the bindery to know the grain direction of paper. We have had arguments in our plant as to which is the best and quickest way to find the grain direction. Is there one way which is preferred?

You be the judge. The paper cutting machine operator in a large commercial printing plant requires an intimate knowledge of paper since the pressroom and the bindery look to him for cutting to their best advantage. He is the first to work on the paper, if it is to be cut, and he

looks for the grain direction in the mark placed on the container in the shipping room of the paper mill. Thus, on a 25x38 sheet, the grain direction is the 38-inch way; on a 17x22 sheet, the grain direction is the 22-inch way, and so on. The longer dimension is preferably worked parallel to the journal of the cylinder of the flat-bed cylinder press. If, perchance, the grain is in the other direction, the container would be marked 38x25.

In watermarked papers, such as writings, the watermark is placed across the grain by the dandy roll.

Workers who can not easily locate the grain direction as above, have a choice of three tests: (1) Wet a sheet and it will curl with the grain; (2) Fold or score a sheet, and the score or fold will be smoother with the grain than across it. (Some materials can be cleanly scored only with the grain); (3) Tear the sheet and the rougher edges will be across the grain. Test number three is the same in substance as test number two. It's easy to discover grain direction, and may save press and bindery grief.

## Simulating Gold in Printing

We are among your subscribers here in the Philippines and are pleased to say that THE INLAND PRINTER is a great help to our printers. We have devoted ourselves to the printing business for a long time, yet we still don't have the know-how of printing with gold ink. We have tried all kinds of gold powder but got poor results. Brilliance of luster is what we want.

We are inclosing one proof of ours on CIS label paper together with one U. S.-made "Angel Face" sample on boxboard.

We shall deem it a great favor if you can tell us what you do in the States to obtain such a brilliantly lustrous job as "Angel Face."

At the same time, we are interested in knowing the following: (1) What kind of gold powder should be used; (2) What kind of varnish should be used as mixture; (3) How to mix them and their percentages; (4) Are there any other materials required? (5) How to print it.

The "Angel Face" gold decoration of a toilet article container is not printed in gold ink nor can it be matched in this or any other way by printing. It is a good sample of

## Eugene St. John, 50 Years a Writer for The Inland Printer, Died in Cleveland March 2

Eugene St. John, for 50 years a regular contributor to THE INLAND PRINTER, died at the Lakeside Hospital in Cleveland, Ohio on March 2. Recognized as an expert in the field of printing, he had held many important positions, and it was often said that there was no question relating to presses or presswork that he could not answer correctly.

Born in Hagerstown, Md., in 1876, Mr. St. John learned his trade in eastern shops before moving to Cleveland 35 years ago. He worked on platen, cylinder, and rotary presses in the Crowell-Collier plant, Springfield, O.



Eugene St. John  
"Answer Man" for  
The Pressroom

He later sold equipment and supplies to printers and photoengravers, and had ample opportunity to study all such products in the factories. He worked at the Miller Printing Machinery plant in Pittsburgh when the Miller feeder was at its zenith, and it was during this time that the first Miller cylinder presses were being developed. He demonstrated Miller products at the Boston Printing Exposition in 1933.

He was employed as a pressroom superintendent in various plants and for four years was business manager of the Cleveland Printing Pressmen's Union. Besides an amazing memory and wide experience and acquaintance, he had unusual files of information and correspondence concerning printing. At one time he was able to settle a lawsuit which hinged on the date when aniline (now called flexographic) printing was first practiced in this country.

He established that it was first done by the Thomas M. Royal Co., in Philadelphia as early as 1929.

His first article was printed in THE INLAND PRINTER in 1903. He continued to contribute from time to time, and in 1922 the magazine printed a series of feature articles by him. By 1924 he was conducting the "Pressroom Problems" department, which he continued until his death. Letters of inquiry throughout the years have poured into the offices of THE INLAND PRINTER addressed to Mr. St. John.

The "Pressroom" department, made up largely of questions submitted by readers and answers written by Mr. St. John, has been one of the popular features of the magazine for many years. Since he kept a supply of manuscript on hand well in advance of current needs, the department will be carried under his name for several months. A new editor for "Pressroom" will be named soon.



## The only time you see the back of your head

WHY DO YOU CARE whether your hat looks well from the back? You'll rarely see it.

Why do you care whether your business letters look their best? You won't receive them.

The answer to both questions is the same. You choose a letterhead paper as you choose a hat—to make

the right impression on *other people*.

HOWARD BOND makes that right impression. Its whiteness, its crisp crackle, its firm feel, all proclaim its quality and the good taste of the thousands of firms who use it for business letterheads.

Like the back of your own head, you seldom study your own letter-

head. But remember—you're after the good opinion of those who do.

And speaking of hats, put this under yours: your printer or paper merchant will be pleased to show you samples of HOWARD BOND.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

"The Nation's

Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



*Doesn't color reproduce better on Maxwell Offset?*

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our seven finishes and two tints



gold roll-leaf stamping which, with a die, may be executed on a special upright roll-leaf machine or on the upright bookbinders' embossing presses. It may also be done on regular platen printing presses fitted with the roll-leaf attachment. The work may also be done on platen presses by printing an impression in gold leaf size, placing gold leaf on this print and after slipping a movable frisket on the grippers, bumping the leaf firmly on the size with the second impression without ink.

Your print in gold ink on C1S label is not up to par. We are sending you the names of American ink makers who have developed gold powders and varnishes to be mixed before use. They will also furnish detailed instructions on how to mix these materials and how to print with the mixture. When writing to them, send a sample of the paper to be used.

#### Gloss Inks and Production

Is there any reason why gloss inks should slow production?

It is necessary to make ready with regular halftone ink. Gloss ink will dry on the press during a lengthy make-ready and this makes a press washup necessary with consequent loss of time. This is true when any fast-drying ink must be used.

After the run in gloss ink is started, a normal supply of ink is carried. With ordinary care, production should be the same as with regular halftone inks. The gloss ink must be suited to the paper used; this condition is important because danger of picking increases with the advance in press speed. So, if the paper lacks the necessary resistance to pick by gloss ink, production may be slowed by running the press slower. This is not the fault of the

ink, but is caused by a wrong choice of paper, or unsuitable ink.

As when running varnish on the press, the correct supply of ink when using gloss ink is important because too little gloss ink can cause picking.

#### Small, Fast Card Press

From time to time, I've heard of small fast card presses. Can you give me any information on them? A press that would handle cut cards is what I'm especially interested in; I suppose a rotary type would be more practical.

The small presses which were formerly used to print cut cards up to postcard size disappeared from the market with the arrival of the first successful self-fed platen presses. On cut cards, the modern platen press will *average* better production than the old card press, and by combination or group forms it is possible to obtain a sizeable output, indeed.

As far as we know, just one multi-color rotary card press is on the market at present.

#### Gloss Inks Affect Register?

Can gloss inks be made that will not distort the sheet and affect register?

Gloss inks should not affect register any more than inks of less viscosity. We assume that the grippers are correctly adjusted for register, that the correct film of gloss inks is carried, and that the ink is not allowed to begin to dry on the press. Too little gloss ink may have a tendency to distort the sheet.

#### Brass Wire Brush on Halftones?

Should a brass wire brush be used to clean halftones?

It is safer not to use any brush, much less a brass wire one to clean halftones. Clean soft rags and a good detergent are preferable. A wire brush may injure the very fine dot structure of a halftone plate.

## Invents New Rotary Press For High-Speed Printing

On its way to market is a new rotary press designed for high-speed printing of up to 6x12-inch sheets, folders, pamphlets, envelopes, index cards and cardboard. The press was invented by Albert Chew of Hobson Miller Paper

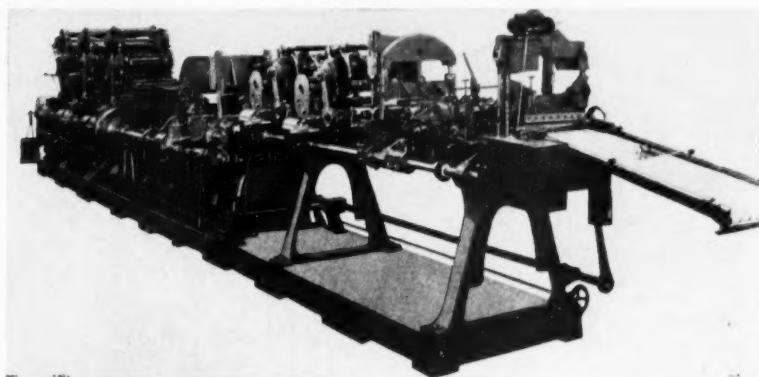


Working model of new Hobson Miller Press

Co., Inc., New York City, and produced by its subsidiary, Hobson Miller Machinery, Inc. Maximum hourly speeds of the working model, according to Hobson F. Miller, head of both companies, are 10,000 to 12,000 on sheets, pamphlets and folders; 15,000 to 17,000 on index stock; 20,000 to 25,000 on envelopes. Maximum envelope speed, Mr. Miller claims, is faster than any speeds which have been achieved by other presses handling envelopes.

The press is six feet long, three feet wide, four and a half feet high. It feeds, prints and delivers in one operation. The working model, as shown at Hobson Miller headquarters, is printing rubber type, but can be adapted for using curved electros. According to Mr. Miller, it is the only press where the imposition cylinder is part of the feeding mechanism. At the base of the hopper feed are rotary disks with openings adjustable to varying weights of stock. The disks rotate parallel and in the opposite direction to the stock, and carry it under the imposition cylinder, which has slotted slugs that pick up envelopes or other stock and hold them firmly. The imposition cylinder has three pick-up stations which deliver three finished pieces per revolution. No mechanism for delivering stock to the press is necessary. The press is designed for versatility, flexibility, easy and fast makeready.

Mr. Miller believes the press can be produced to sell for under \$5,000. When this was written he had not decided whether units for the trade would be made by Hobson Miller Machinery or by some other printing equipment manufacturer.



Thailand (formerly Siam) has had a legal lottery for several centuries, and its State Lottery Department supervises the drawings which are run off daily, plus additional lotteries on special holidays. To print the huge quantities of tickets, averaging seven million dollars a month, the government has recently installed its second American-built specialty press, shown above. Set up to print 22,500 tickets an hour, the press was manufactured by the New Era Co., Paterson, N.J.

## WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES

### English Linotype Company Makes Matrices for Gill's Pilgrim

Pilgrim, a type face created by the late Eric Gill, English type designer, has been introduced to British printers by the English Linotype organization. The face will be made available to the American trade if sufficient interest in it develops, according to Jackson Burke, director of typographic development for the Mergenthaler Linotype Company, 29 Ryerson St., Brooklyn 5, N. Y.

Originally cast for Gill in the 14-point size only by the Caslon Foundry, the type was made specially for use in a book for the Limited Editions Club of New York. Gill also used it in a few privately printed items. Otherwise, it was practically unknown until its recent revival in a more useful series range.

The English Linotype company has made matrices for 10-, 12- and 14-point, and is now preparing the 8-, 9- and 11-point. Pilgrim is said to have even color in mass, with no peculiar or self-assertive letters. The thick and thin strokes are not strongly contrasted and serifs are bracketed, with rounded ends to the terminals. It is duplexed with its italic, in effect an oblique or sloping roman.

Advance specimens of Pilgrim have been flown over and will be shown to interested American printers and will be available if enough interest is shown.

### Develop Paper Coating Casein

A new foam-free casein has been developed by the Borden Company's chemical division and is now being manufactured at the Bainbridge, N. Y., plant. Said to permit finer printing by lithography, the new material is added to the usual casein-clay paper coating.

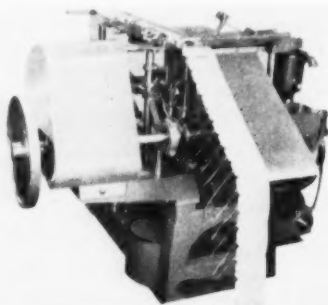
### Kidder Gravure Press Given Successful Trial Run at Factory

A new heavy duty multi-color gravure printing press, manufactured by the Kidder Press Co., Dover, N. H., has just completed successful trial runs. It is said to print web stock at 1,000 feet per minute without being bolted to the floor.

Uniform register at any given speed, plus ability to dry at high speed are features also claimed for the new press. Frozen food stock was printed at 1,000 fpm and cellophane at 750 fpm in the trial. The press is available in 36-, 44-, and 54-inch widths, six colors and is equipped with Offen dryers. Its constant tension unwind and rewind equipment is of special Kidder design. Frames are solid semi-steel.

This is a specimen of Linotype PILGRIM, a re-cutting of a face designed by the late Eric Gill. The 10, 12 and 14-point founts are now available; the 8, 9 and 11-point sizes are in course of manufacture.

ABCDEFGHIJKLMNPOQRSTUVWXYZ ABCDEFGHIJKLMNPOQRSTUVWXYZ  
12345 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz 12345  
67890 ABCDEFGHIJKLMNPOQRSTUVWXYZ ABCDEFGHIJKLMNPOQRSTUVWXYZ 67890



Graeber tag-wiring device for continuous tags

### Device Handles Continuous Tags

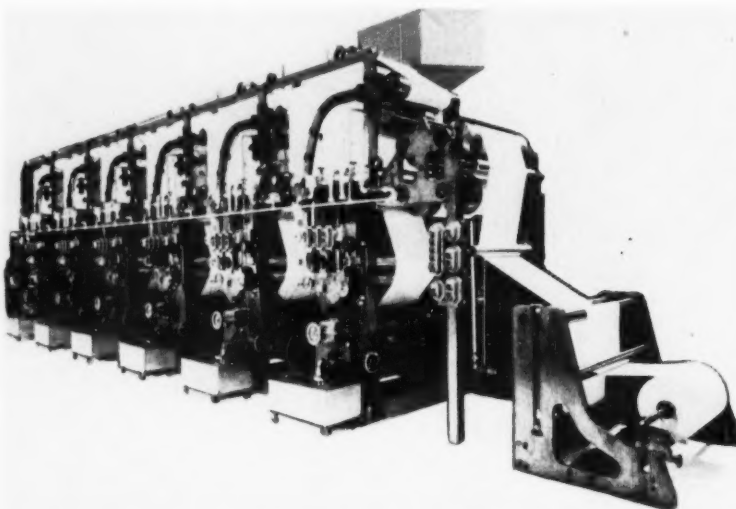
A new tag attachment for Graeber wiring machines has been announced by the Graeber Stringing and Wiring Machine Co., 371 11th Ave., Paterson, N. J. The new device will allow wiring continuous tags from sizes 3 to 8. The machine will also wire single tags any size up to 5x14 inches. The Graeber firm is a subsidiary of the New Era Manufacturing Co., press manufacturer.

### Invents New Plastic Type

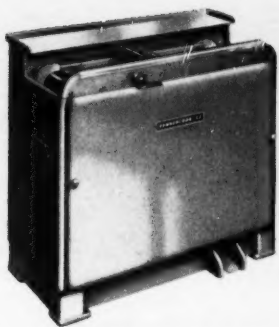
A new and cheaper way of making large type fonts has been announced by Henry F. Auger of Bridgeport, Conn. His method consists of casting a tough plastic type face, much like a shell-cast stereotype that can be mounted on a wood base. The inventor claims that the plastic-faced type wears longer, will not warp or split, prints perfectly, and can be produced more cheaply than wood type.

### Soft-Rubber Roller Available

A new soft-type synthetic rubber letterpress roller has been developed by the Dayton Rubber Co., Dayton, Ohio. The firm, which pioneered the first rubber roller in 1933, claims that the new roller prevents ink penetration and the formation of build-up glaze, yet carries sufficient ink to give a sharp impression. The roller is made from blends of new type synthetic rubbers, and is available for any kind or size of press. It is said to be superior to conventional harder rubber rollers.



New heavy-duty, six-color-unit gravure press manufactured by Kidder Press Co., Dover, N. H.



Vandercook's new 22 Economy Electric proof press will make up to 40 proofs per minute

### Vandercook Electric Galley Press

Vandercook 22 Economy Electric galley proof press is the latest machine to be put into production by Vandercook & Sons, 900 N. Kilpatrick Ave., Chicago 51. It is said to be safe, compact, durable, and easy to maintain. Speed may be adjusted from 20, 30, 40 or more proofs per minute. It is designed for newspaper and other composing rooms where a fast galley proof press is needed. Bed size is 10x25½ inches and the floor space required is 23x42 inches.

### Carbon Interleaved Set Forms

A number of new patents have been issued to Frank Hauer, owner of Carbon-set Business Forms, Dayton, Ohio, covering a new method for handling carbon interleaved set forms. With the new system, it will require only one second per copy to open the form to make corrections, while the form remains in the typewriter. The typist does not need to come in contact with the carbon while making erasures, thus eliminating carbon smudge. This increases the efficiency of forms and widens the market for their use, Mr. Hauer claims. The firm furnishes a consulting engineering and materials service for the portion of the printing trade manufacturing such forms.



Byron Weston Co. is giving this free package of paper to printers through paper merchants

### Jobmaster Designs Improved Dry Powder Anti-Offset Device

An improved model of the Job-Master anti-offset dryspray unit has been announced by the Jobmaster Co., 1016 First Ave., South, Seattle 4, Wash. Said to have greater flexibility of adjustment plus lower operating costs, the nozzle position of the new unit can now be easily adjusted to concentrate the spray powder in any desired area of the printed sheets, or to disperse it evenly over the entire surface at any required rate of flow.

The Job-Master will operate with any standard dryspray powder. The unit is available for all modern automatic offset or letterpress equipment, and for larger presses. A new descriptive folder is available.



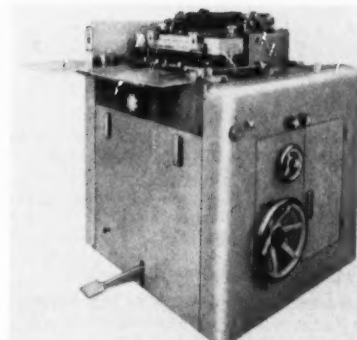
Job-Master improved anti-offset spray unit gives positive control of dry powder material

### Offers "Press Test" Package

A "Press Test" package of 100 sheets of Merit Bond is available free through paper merchants handling the paper. The test sheets are 8½x11, white, substance 20, and are packed in a folding carton. Merit Bond is composed of 25 per cent rag content, and is said to be an all-purpose paper made in a complete range of sizes and weights in white and five colors. The free testing paper is furnished by the manufacturer, the Byron Weston Co.

### Trim Board With Rolling Cutter

A new type of trim-board has been announced by Zeus, Inc., Box 177, Sausalito, Calif. Called the Rolcut, the new board has a self-sharpening rotating wheel-blade enclosed in a protective cast-aluminum carriage. The ease of operation and accuracy of the board, say the manufacturers, make it ideal for cutting paper and acetate proofs, preparing dummies, making ready for press, planning bleed and trim sizes for production cutting. It is said to be safe and light in weight. The ¾-inch base-board is ruled in ½-inch grid lines. It is available in two sizes—12x12 and 24x24 inches.



New Champlain check imprinting press is completely enclosed, has precision control

### Improved Check Imprinting Press

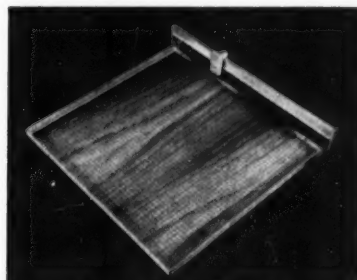
Designed for precision control with minimum requirements of operator time or skill, a new check imprinting press has been announced by the Champlain Co., Bloomfield, N. J. The press may be fed manually or automatically. Various sizes of checks may be imprinted three at a time, with successive numbering, up to 180 checks a minute. Impression may be controlled to thousandths of an inch, while press is operating, by means of a hand-wheel. Other features include improved inking rollers, and rapid type changes to minimize loss of time between runs. A descriptive folder is available by writing the company, 88 Llewellyn Ave.

### Machine Produces Blank Tags At Rate of 54,000 an Hour

A new, completely automatic machine for producing blank shipping tags has been announced by Lockwood's Inc., 371 11th Ave., Paterson, N. J. Handling sizes from 1 to 8, the machine is said to have a production rate of 54,000 an hour.

The machine unwinds roll stocks, cuts tags to size, slits patch stock to desired widths, applies glue, attaches patch on one or both sides simultaneously, cuts corners, and delivers the finished tag in gangs or cut off singly. The machine stops automatically when flaws in tag stock occur or when patches are not applied properly.

Another new Lockwood development is a ticket and label rewinder, which rewinds tickets and labels into tighter and smaller rolls at high speeds.



Rolcut trimboard has simple roller-cutter to accurately trim proofs, film, acetate, paper



### Halverson Collating Stacker

A new collating stacker has been introduced by the Halverson Specialty Sales, 1219 W. Chestnut St., Chicago 22. Designed for use by printers, letter-shops or any place where collating is done in volume, the stacker is constructed of steel, with electrically-welded joints. Built to accommodate 8½x11-inch stock, the sides are 12½ inches high.

### Writing Ink for Smooth Films

A new carbon suspension ink has the covering power of india drawing ink, but can be used in fountain pens and will write on glass, cellophane, acetate films and other similar surfaces. Al-



Curved film, glass, and plastic Scan-a-graver cut marked with new Fearon's drawing ink

though primarily designed for smooth plastics, the ink may also be used for general purpose drawing, in which its non-clogging quality is advantageous. Called Fearon's after its inventor, Robert E. Fearon, the ink is manufactured by Electrochemical Laboratories, 8 E. 14th St., Tulsa, Okla.

### More Troyer Ornaments Issued

Another group of ornaments has been designed by Johannes Troyer and brought out by American Type Founders. They are companions to the Troyer ornaments issued for the first time last fall. Cast on a 48-point body, they are of varying widths and usually have some symbolical basis. In the new group are fruit and flower, candle, bird, bells, and other simplified designs.



Second of Troyer ornaments recently issued in 48-point font form by American Type Founders. The first set of ornaments was issued last fall

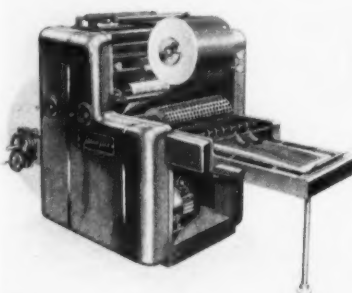


Magazine wrapping, addressing machine recently announced by Magnacraft Mfg. Co., Chicago

### Magic Hand Vacuum Printer

A vacuum blanket printer called Magic Hand has been brought out by Peerless Photo Products, Inc., Shoreham, Long Island, N.Y. It was designed for easy multi-print operation and for replacing the heavy, rigid lid of the conventional vacuum printer with a light-weight rubber blanket. According to the manufacturer, the blanket's forward rolling action, squeezing out air, helps eliminate register failures.

The device can be loaded with a large number of small prints without disturbing the register, since the vacuum pump quickly evacuates the space between blanket and glass, assuring firm, close contact. Fluorescent lamps eliminate the need for diffusing glass to avoid hot spots. A new reflector system illuminates the printing surface.



New Speed-Flex Model C press manufactured by Western Gear Works; and sold by Orville Dutro & Son. Another new model is equipped with line hole and filing punches, and is designed to operate with a new 6-part collator

### Magnacraft Builds Magazine Wrapping, Addressing Machine

High speed and versatility enough to accommodate all standard-sized magazines is claimed for the new wrapping and addressing machine recently announced by the Magnacraft Mfg. Co., 3138 W. Chicago Ave., Chicago 22, Ill.

The machine will flat-wrap, fold-wrap or band-wrap magazines, and addressing may be done either on strips or labels subsequently affixed as the book moves through the machine.

Little attention is said to be required after the necessary adjustments are once made, and the set-up is easy enough so that short runs may be handled faster and more accurately than by hand.

### Western Gear Works Making Small Flexographic Web Press

The Model C Speed-Flex press is a new, small flexographic (aniline) press now in production by the Western Gear Works, and sold by Orville Dutro & Son, Inc., 1206 Maple Ave., Los Angeles 15, Calif.

The Model C is designed primarily to meet the demand of printing plants that find it necessary to produce a limited quantity of snapout carbon jobs in order to protect customer relations, and for the small specialty shops.

The new press is the latest addition to a line of flexographic, web-fed presses. The company is also working on the development of a number of presses for the publication field using a new type of printing plate. Preliminary designs and engineering are being done by Orville Dutro & Son, Inc.



## THE GRAPHIC ARTS IN WASHINGTON

### Supreme Court Says Bogus Work Not Banned by Taft-Hartley

By a six-to-three decision, the United States Supreme Court ruled on March 9 that the International Typographical Union's requirement that newspaper publishers pay for setting "bogus type" for which they have no use does not violate the Taft-Hartley Act. Introduction of mats years ago threatened to eliminate some printers' jobs. For that reason the union secured the agreement of newspaper publishers to permit compositors to set up mat ads in the same manner as though the mats had not been used. Printers received regular pay for this work.

Justice Harold H. Burton, who wrote the majority opinion, called the practice wasteful, but noted that it calls for payment only for work done by employees in the course of their employment, as distinguished from payment "for services which are not performed or not to be performed," which the Taft-Hartley Law bans. So the majority opinion was that requiring payment for bogus type composition does not fall within the kind of featherbedding defined in the statute.

Justice Tom C. Clark's dissenting opinion, in which Chief Justice Fred M. Vinson joined, appraised the decision as holding that "an anti-featherbedding statute designed to hit wasteful labor practices in fact sanctions additional waste in futile use of labor, lead, machinery, proofreading... anomalously, the more wasteful the practice the less effectual the statute is."

Justice William O. Douglas could not see the practice as a service to the employer. "The employer has agreed to pay for it," he added, "but the agreement was under compulsion."

### PIA Control Committee Urges Excess Profits Tax Be Dropped

The Printing Industry of America, Inc., has urged all members to write on company letterheads to their Senators and Congressmen asking them to support action to let the excess profits tax die automatically on June 30. PIA's Committee on Business Controls, at a March meeting in New York City, recognized that the national budget has to be balanced, but stressed the punitive effect of the tax on printing business.

The tax was designed primarily to get additional revenue to support the emergency effort from firms whose profits increased excessively as a result of defense orders. PIA's *Management Reports* emphasized that the law is now inequitable because "businesses which have little or no relationship to the emergency effort have been similarly

taxed" by a measure that "penalizes growth, initiative and enterprise," and is "punitive in its impact on vigorous non-defense enterprise."

### Defense Production Act Expires June 30; Records Must Be Kept

The final step in lifting all price controls was Office of Price Stabilization Amendment 1 to General Overriding Regulation 44 exempting sales of all commodities and services. Records of past price control transactions should be preserved. As the latest date beyond which records need not be retained, OPS specified April 30, 1935.

If Congress does not pass new legislation, the controlled Materials Plan and regulations governing civilian use of materials will end June 30 when the Defense Production Act expires. Legislation is required to make effective a defense material system developed by Office of Defense Mobilization to assure a sufficient supply of critical materials for all defense and military programs. At the end of March, the Senate Banking Committee was considering bills for giving President Eisenhower standby price and wage control authority after the Defense Production Act expires.

### Printing Plants Pay \$75,802 Back Wages, Says Department of Labor

Violations of Fair Labor Standards Act overtime pay provisions were the chief cause last year of back wage liabilities against commercial printing firms, according to the annual report of the U. S. Labor Department's Wage and Hour and Public Contracts Divisions. As the result of the division's activities, employers paid \$75,802 in back wages to 875 employees. This sum does not include amounts awarded to employees who sued for back pay and liquidated wages.

Of the 572 establishments investigated, 39 per cent were found in violation of overtime pay requirements, 23 per cent had failed to comply with the statutory minimum wage, and 12 per cent had violated the Act's child labor provisions.

Administrator William R. McComb points out that this record does not represent compliance by the commercial printing industry as a whole. Only a small proportion of plants having employees covered by the law are investigated. The policy is to investigate where general information indicates that violations will probably be found.

Noting that most violations stemmed from mistaken ideas about the Wage and Hour Law's application to some employees, and advising all employers to make sure they are in compliance, Administrator McComb stressed that complete understanding of every employee's status would eliminate the chance of having to make unexpected back wage payments.

The Act applies to employees engaged in interstate commerce or in production of goods for interstate commerce. Unless covered by specific exemptions, such employees are entitled to 75 cents hourly minimum wage and not less than time and a half the regular rate for all hours worked above 40 per work week. Child labor provisions set a minimum age of 16 for employment in general, and 18 for jobs rated by the Secretary of Labor as hazardous.

Questions about the Act should be addressed to the nearest regional or field office of the divisions. There are regional offices in Boston, New York, Philadelphia, Birmingham, Cleveland, Chicago, Kansas City, Dallas, San Francisco, and Nashville.

### Civil Service Has GPO Jobs Open

The U. S. Civil Service Commission has announced an examination for filling jobs located in the Government Printing Office, the Bureau of Engraving and Printing in Washington, and vicinity. The positions and the hourly wages are: bookbinder hand work and bookbinder machine operations, \$2.43; cylinder pressman, \$2.64; printer-hand compositor, \$2.67; Electrotyper (finisher) and electrotyper (molder), \$2.88; stereotyper, \$2.81; junior hand compositor, \$1.38. Information and application forms are available at most first- and second-class post offices, and from the Commission, Washington 25, D. C.

## Answers to It's a Quiz

Here are the answers to the quiz on page 43. What is your score?

1. Goudy Bold, Bold Italic and Oldstyle.
2. M. F. Benton in 1914.
3. M. F. Benton in 1909.
4. No; it was L. B. Benton.
5. c—Dwiggins.
6. d—Trenholm.
7. a—Kaufman.
8. f—Rogers.
9. b—Riley.
10. e—Reiner.
11. c—M. F. Benton.
12. a—Trafton.
13. d—Riley.
14. f—Koch.
15. e—Chappell.
16. b—Powell.



Houston Graphic Arts Association recently graduated a group from LTF-PIA foreman training course. Second man from right, seated, is William H. Marting, president of the Houston group



Detroit Club of Printing House Craftsmen honored three of its old time members at a recent meeting when they were presented with engraved leather-bound honorary membership cards. On hand to help with presentation was Gordon J. Holmquist, Los Angeles (left), president of the International Association. Richard Cooper and Arthur Fox were honored; Wendell Salmon accepted on behalf of his father. Joe Piper (right), Detroit Club president, made presentation



The newly-elected board of directors of the Los Angeles Printing Industries Association, Inc., met recently. Shown here standing (l. to r.) are Clay Shaw, past president; Pete Fry, secretary-treasurer; Wesley Scott; James Lansill; Don McNutt, past board member; Ace Adams; Harold Belt. Seated (l. to r.): Sidney James; Doug Daley; Phil Ellsworth, past president; G. Schaefer, Jr. and L. Charles. George Rice III of George Rice and Sons, new president, was not present



Screen Process Printing Association recently organized a Pacific Northwest chapter in Portland, Oregon. John Key, Chicago, past president of International Association (right, seated), was present to help form the local chapter. Officers are Robert E. Gillespie, president, Portland; Elwood Bagley, vice-president; Eugene C. Ellingson, secretary-treasurer, both of Seattle. Floyd Bentley, Portland, is an international director. Membership is from both Portland and Seattle

THE

## MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

### Fifth Annual Meeting of TAGA

In Washington, D.C., April 27-29

A number of important papers will be presented at the annual meeting of the Technical Association of the Graphic Arts (TAGA) in the Wardman Park Hotel, Washington, D. C., April 27-29. Plant visits are being arranged by the Washington committee under the chairmanship of Robert E. Rossell. John McMaster is president and Dr. Paul J. Hartsuch is secretary-treasurer.

The press symposium, under the direction of Dr. Richard F. Shaffer, will include the following talks: "The Effusor Dampening System," by J. Muth, A. B. Dick Co. "Silk Screen Presses," by Victor Strauss, Pied Piper Press, N. Y.; "Design Problems in Press Manufacturing," by B. Huck of the Huck Co.

The photography symposium will feature the following talks: "Ball Four-and Five-Color Processes," by R. M. Leekley, Time-Life Laboratories; "Performance of Carbon Arcs," by W. W. Lozier, National Carton Co.; "Tone Rendering of the Ideal Photomechanical Reproduction," by J. A. C. Yule, Eastman Kodak Co.

At the platemaking symposium will be presented: "Presensitized Offset Plates," by F. E. Bunnick, S. D. Warren Co.; "Use of Chemical Coupling Agents in Lithographic Platemaking," by G. C. Beutner, Western Printing & Litho Corp.; "Unit Chemical Operations in the Gravure Process," by J. M. Dugan, Battelle Memorial Institute.

At the ink symposium will be "Flexographic Printing," by J. W. Viner, Interchemical Corp.; a report from the Research and Engineering Council of the Graphic Arts by E. J. Triebe, president, and a report on "Waste Paper."

### Eastern Seaboard Conference

Of Graphic Arts April 30-May 2

The annual Eastern Seaboard Conference of the Graphic Arts Industries will be held at Old Point Comfort, Va., April 30-May 2. The agenda will include a review of advances in processes and techniques, trends in labor relations and negotiations and comments on the Washington scene. A barbecue and oyster roast and other entertainment will be provided. Registrations are being taken by the Graphic Arts Assn., of Washington, D.C., 319 Tower Building.

THE INLAND PRINTER for April, 1953



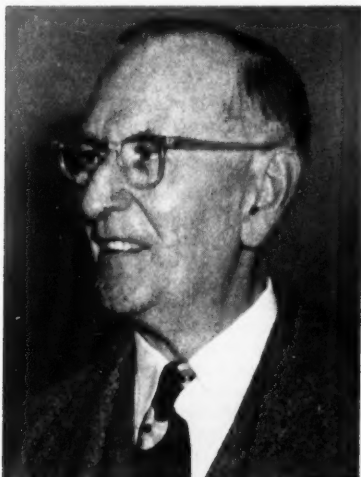
## Blattenberger Nominated For U.S. Public Printer

Raymond Blattenberger, vice-president in charge of sales, labor and trade relations for Edward Stern & Co., Philadelphia, was nominated by President Eisenhower on March 27 for the post of Public Printer. If the appointment is confirmed, he will succeed John J. Deviny, who resigned on Feb. 28.

Mr. Blattenberger was born in Philadelphia Jan. 19, 1892. He started work at the age of 12, and when 14 began printing work in the pressroom of William Mann & Co., Inc., Philadelphia book and job printers.

He served as a pressman in various shops for about six years. During that time he took a two-year business course at night. He next spent two years in sales work for a small printing plant while studying at Temple University.

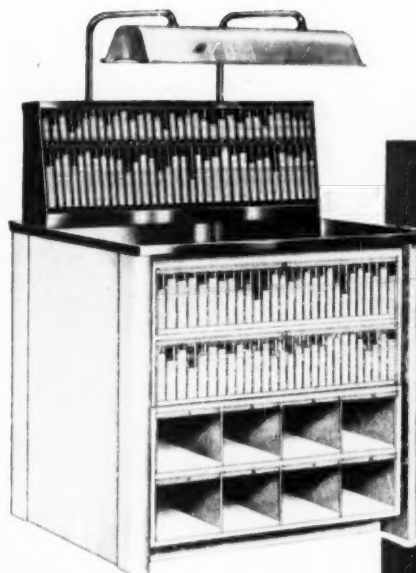
At the age of 22, he became assistant plant superintendent for Keystone Publishing Co. He worked in estimating,



Raymond Blattenberger was nominated by Pres. Eisenhower for Public Printer on Mar. 27

buying, outside contacts and plant management. When Edward Stern & Co. purchased Keystone in 1917, he joined the Stern sales force. He sold printing until January, 1935, when he took over management of the plant. In December of the same year, he was appointed vice-president in charge of production. He served in this capacity until 1938, and was then placed in charge of sales, plus labor and trade relations.

He became a member of the industrial relations committee of the Typothetae of Philadelphia in 1935, and later was vice-president and president. He played an active part in Typothetae of America affairs—as executive committee member, vice-president, president and governing committee chairman. He was on the board of directors of the National Association of Photo-Lithographers, and is still active in Printing Industry of America and Printing Industry of Philadelphia affairs.



Hamilton Ad Assembly Cabinet  
No. 4102C01

**NEW...**  
a "custom made"  
ad assembly  
cabinet to meet  
today's production  
needs!

Hamilton presents a new and greatly improved line of ad-assembly cabinets, with storage units especially designed to meet today's production needs. These cabinets will accommodate full length strip and base material and have ample space for cut-to-measure material and galleys of ad composition. Interchangeable storage units permit you to tailor cabinets precisely to fit your own requirements. Find out now how these new cabinets can increase your compositor efficiency by 10% to 15% and save up to 30% in floor space.

Hamilton has a handy folder which completely describes this new line and the possibilities it offers you. For your free copy see your Hamilton Dealer or send the convenient coupon provided below.

**Hamilton** PEAK-PRODUCTION **equipment**

PRINTING EQUIPMENT DIVISION  
Hamilton Manufacturing Company • Two Rivers, Wisconsin

Hamilton Manufacturing Company, Two Rivers, Wisconsin

\_\_\_\_ Send your new Ad Assembly Cabinet folder

\_\_\_\_ Have your representative call

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

### Pusey Appointed Chairman of PIA Convention Committee

Elmer M. Pusey, Judd & Detweiler, Inc., Washington, D.C., has been appointed chairman of the Graphic Arts Association's committee for making preparations for the annual convention of Printing Industry of America, Inc., to be held in Washington, D.C., Nov. 16-19.

Mr. Pusey, who is treasurer of PIA, and a member of its executive committee and board of directors, is also a member of the board of directors of the Graphic Arts Association.

Other committee members named to serve on the committee are: Peter Becker, Jr., Arrow Service; Dial H. Elkins, Batt, Bates & Co.; Edwin H. Evans, Law Reporter Printing Co.; Clarence E. Harlowe, Harlowe Typography, Inc.; Joseph Marshall, Stanford Paper Co.; Edward McArdle, McArdle Printing Co.; Charles E. Murray, Potomac Electrotype Co.; Gertrude G. Murray; T. G. Parkman of Webb & Borsorselski; Robert Price of Byron S. Adams; Wayne Tyler, Lanman Engraving Co.

### Craftsmen Move Main Offices

The offices of the International Association of Printing House Craftsmen, Inc. have been moved from the old location at 18 E. 4th St., Cincinnati, Ohio. The new address is: Rooms 806-807, Transportation Bldg., 307 E. 4th St., Cincinnati 2, Ohio.

### Carnegie Alumni Hold Seminar

The Carnegie Institute of Technology will hold its Annual Alumni Printing Management Seminar April 24-25 on Tech's Pittsburgh campus. One of the largest groups in the Printing Department's history is expected to attend. Program chairman Frank Sloan of Herbig and Held, Pittsburgh, has planned three major topics, printing production problems, what's new in the graphic arts, and management problems. At the annual banquet, students will receive printing, advertising production and

other awards. Regional vice-presidents of the alumni group include Henry F. Brayer, Rochester, N.Y., William M. Angus, Chicago, and William H. Egan, Dallas, Texas.

### Approve Preliminary Plans for 34th Annual Craftsmen Convention

Program plans for the 1953 convention of the International Association of Printing House Craftsmen, Inc., were approved by the board of governors at its mid-winter meeting in Cincinnati. The program was submitted by Homer L. Green, general chairman of the committees for the convention which will be held in Dallas, Sept. 13-16.



Homer Green (left), vice-president and general manager of the Wilson Engraving Company, Dallas, is general chairman of the 34th annual Craftsmen's convention to be held in Dallas Sept. 13-16. C.M. Gober (right), vice-president and mechanical superintendent of Bennett Printing Co., is program chairman.

Since the majority of the printing establishments in the United States and Canada are relatively small, the committee has designed the program to provide the type of program that firms of the smaller type need.

Because of the wide-spread interest in the fast-growing silk screen industry, a clinic on this subject has been scheduled for the first time in the history of the International. Another special clinic has been arranged on air-conditioning, important in combination plants.

### Printing Plates Research Group Elects Officers for New Year

Printing Plates Research, Inc., sponsor of research on improved methods for electrotyping at Battelle Memorial Institute, has recently elected new officers. Trustees are Dennis Hoynes, Cleveland; Raymond Kreber, Columbus, Ohio; C. H. McNellen, Toronto; Lloyd Partridge of Chicago; Joseph Schwartz of Philadelphia; Howard Schwarz, Cleveland, and G. C. Scott, Boston.

Joseph Schwartz was elected president; Dennis Hoynes, vice-president; Lloyd Partridge, second vice-president; and Raymond Kreber, secretary-treasurer. J. Homer Winkler, Battelle Institute, Columbus, Ohio, is manager.

### Daily Newspapers Submit Issues For Ayer Cup Award Judging

The 23rd annual exhibition of newspaper typography, sponsored by N. W. Ayer & Son, Inc., is being held with one issue from the week of March 3 being selected by lot for judging. Over 800 English-language dailies entered.

Men prominent in the fields of printing, art and public affairs will judge the entries this month. The F. Wayland Ayer Cup will be awarded to the newspaper considered best in typography, presswork and make-up.

### Paper Men Celebrate First Fifty Years of Association

The National Paper Trade Association held its golden anniversary convention March 16-18 in New York City's Waldorf-Astoria Hotel. One of the association's largest gatherings of paper merchants, manufacturers and converters attended from all parts of the country. More than 130 exhibits on three floors set a new record.

A number of addresses and panel discussions were held. Harold L. Zellerbach, president, Zellerbach Paper Co., San Francisco, reviewed the association's first 50 years.

Members of committee on business controls of the Printing Industry of America at the March meeting to review PIA management service program. Seated (l. to r.) J. M. K. Davis, Connecticut Printers, Inc., Hartford; Harold W. Braun, Fetter Printing Co., Louisville; E. F. Rawcliffe, Case-Hoyt Corp., Rochester; Louise Reese, PIA; Robert G. Kelley, Columbus Bank Note Co., Columbus; PIA President John M. Wolff, Western Printing and Lithographing Co., St. Louis; Committee Chairman Kenneth P. Morse, Standard Register Co., Dayton; Donald L. Boyd, Standard Printing and Publishing Co., Huntington, W. Va.; Joseph Chanko, Conde Nast Press, Greenwich, Conn.; Joseph Steir, Alfred Allen Watts Co., Belleville, N. J.; Samuel F. Chernoble, Comet Press, N. Y.; Richard Chamberlin, E. A. Merkle, Inc., Washington, D. C. Standing (l. to r.) Noel Rippey, Printing Industry of Philadelphia; H. M. Kessler, Standard Printing Co., Louisville; L. W. Ford, A. L. Garber Co., Ashland, Ohio; Francis N. Ehrenburg, Blanchard Press, New York; Howard Turner, Hambleton, Wilmington, Del.; Horace Hart, Leo Hart Co., Rochester; Robert H. Caffee, Wm. G. Johnston Co., Pittsburgh; R. L. McClenahan, Rand McNally Co., Chicago; Alexander Paul, and Bernard Taymans, PIA



## Research and Engineering Council Membership Meeting May 14-15

On this year's program of the Research and Engineering Council of the Graphic Arts Industry are the annual membership meeting May 14 and 15 in St. Paul and two conferences planned in response to the demand for sessions devoted to discussion of the application of latest technical and engineering knowledge to printing plant operation problems.

First technical conference, slated for Oct. 1 and 2 in Cincinnati's Hotel Sheraton-Gibson, will treat in detail particular aspects of make-ready, based on discussions at the premake-ready and make-ready conference staged in Chicago last December. According to Lee Augustine, the Make-ready Conference Committee chairman and president of Printing Machinery Co., of Cincinnati, speakers will come from plants which have made exhaustive studies of make-ready problems and spent thousands of dollars for research to perfect their techniques. In the fall will come a Los Angeles conference on color photography and color separation. Chairman of this conference committee is George C. Schaefer of George C. Schaefer Engraving Co., Los Angeles.

The year's program will continue work on many projects but center attention on those showing possibility of an early completion. Elliott Donnelley, vice-president of R. R. Donnelley and Sons Co., and chairman of the planning and ways and means committees, expects the Council to expand its membership by at least two-thirds this year.

For release before July, the publications committee, headed by John Davis, Jr., Judd & Detweiler, Inc., Washington, D. C., has scheduled four publications: proceedings of the Chicago conference, rubber and plastic plates in the printing industry, paper handling, and a supplement to the 1952 report on research and engineering problems. A committee consisting of Mr. Donnelley, C. M. Flint, American Newspaper Publishers Association research director, and Wade E. Griswold, Lithographic Technical Foundation executive director, is surveying the Council's possible activity in encouraging fellowship grants for basic research in the graphic arts industry.

## New Columbia Graphic Arts Center

Columbia University announced a new \$750,000 graphic arts center March 24. The announcement was made by Dr. Grayson Kirk, Columbia president. Thomas R. Jones, president, Daystrom, Inc., made public plans for obtaining the endowment funds. Roland Baughman, head of the university's special collections, set up an exhibit of materials and a demonstration of equipment contained in Columbia's graphic arts holdings, largest in the world. Dr. Kirk and Mr. Jones printed an announcement on paper manufactured by hand at Columbia, using a press and type from the collections.



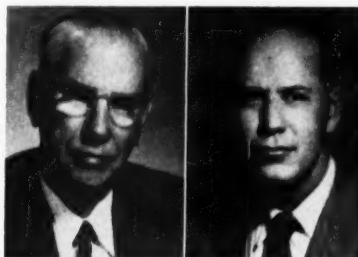
Prof. Richard H. Shaffer (left) shows some of the laboratory facilities at Pratt Institute, Brooklyn, N. Y., to members of Research and Engineering Council of the Graphic Arts Industry. The Institute is doing research on solvents. Left to right are: Shaffer, J. G. Strobbridge of the Strobbridge Lithographing Co., Cincinnati; C. M. Flint, ANPA research director; Louis Pollner, Consolidated Lithographing Corp., Long Island, N. Y.; Edward Triebe, council president; Joseph Schwartz, treasurer. Strobbridge and Pollner represented Lithographic Technical Foundation

## Packaging Exposition April 20-23

The National Packaging Exposition will be held in Chicago April 20-23. It is sponsored by the American Management Association, and is being held at Navy Pier. It is held in conjunction with the National Packaging Conference. Every state and 30 foreign countries will be represented by 25,000 visitors.

## ATF Educational Department Head, John Backus, Retires from Post

John A. Backus retired March 31 as manager of American Type Founders, department of education, but continues to serve on a consulting basis. Succeeding him is John T. Porter, formerly Pacific Coast representative of the department. With the company for 28 years, Mr. Backus had a wide back-



John A. Backus

John T. Porter

ground in education and business. Books he has written include, *Education Through Printing*, *Graphic Arts—the Foundation of a Liberal Education*, *Caring by Printing*, *Why Teach Printing?*

Mr. Porter was formerly an industrial education instructor at Santa Barbara College, University of California. During World War II he was a Navy lieutenant commander in charge of production for the *Navy News*, Philippines edition.

## Research Group to Make Study Of Graphic Arts Solvents

The Research and Engineering Council of the Graphic Arts Industry has announced a research project to expand the knowledge of fire hazard and other actions of solvents, detergents and cleaning fluids on type metal, lithographic plates, engravings, stereotypes, electrotypes, press rollers and offset press blankets. Research will be conducted as a senior student laboratory project at Pratt Institute, Brooklyn, N. Y., under the supervision of Prof. Richard F. Shaffer, curriculum chairman, head of the Department of Chemical Engineering, and an industrial consultant for the graphic arts.

The Council and the American Newspaper Publishers Association mailed a questionnaire last month to a selected group of members to determine types of cleaning solvents they use and their experience with them. First phases of the research project are expected to be completed by this June, when the direction of additional study will be determined. Final report will serve as the basis for a manual for the guidance of printing and newspaper plant managers in buying and using cleaning solutions.

## Electrotypes to Meet April 13-14

The International Association of Electrotypes & Stereotypes, Inc. has scheduled a spring conference for April 13-14 at the Hotel William Penn, Pittsburgh, Pa. A. P. Schloegel is executive secretary, with headquarters at 701 Leader Bldg., Cleveland 14, Ohio.

## Hand Lettering Exhibit Until June 12

The Alphabet Gallery in New York City is displaying until June 12 lettering done by Ed Benguiat, including hand-lettering for advertising agencies, preliminary sketches and finished type designs.





Officers of the Union Employers Section of Printing Industry of America and the International Printing Pressmen's and Assistants' Union of North America (AFL) sign a five-year arbitration agreement at Pressmen's Home, Tenn. Left to right: Matthew Kelly, New York Employing Printers Association; A. J. DeAndrade, vice-president, IPP&AU, Boston; Walter F. McArdle of McArdle Printing Co., vice-president, UES, Washington; William McHugh, secretary-treasurer IPP&AU, Pressmen's Home, Tenn.; Harold D. Ross of Kable Brothers, vice-president UES, Mt. Morris, Ill.; Arthur Snapper of Milprint, Inc., president, UES, Milwaukee; Thomas E. Dunwody, president of IPP&AU, Pressmen's Home; George Googe, vice-president, IPP&AU, Atlanta and Washington

### Pressmen Agree on Arbitration Procedure in Handling Contracts

Officers of the Union Employers Section of Printing Industry of America and International Printing Pressmen and Assistants' Union of North America (AFL) have signed a five-year international arbitration agreement which establishes the uniform procedure and standards for conducting arbitration in the commercial printing industry. According to PIA, the agreement is unique because it provides for arbitration not only of disputes stemming from current agreements, but of differences concerning terms of new collective bargaining agreements, thereby removing the prime source of industrial conflict. Union president Thomas E. Dunwody and Arthur Snapper, heading the employers' group, expressed confidence that the agreement will help promote good labor relations.

Practices established by the 1947 PIA-IPP&AU agreement have been incorporated in collective bargaining contracts throughout the country. As a result, said PIA, strikes, lockouts and other work stoppage devices have been replaced by voluntary arbitration. National officers of both organizations have pledged their efforts to promote adoption of the new agreement in all areas under their respective jurisdictions.

Participating in a two-day conference at Pressmen's Home, Tenn., where the agreement was signed, were Mr. Snapper, UES vice-presidents Harold D. Ross of Mount Morris, Ill. and Walter McArdle of Washington, D.C.; Matthew A. Kelly, New York Employing Printers Association, and Cully A. Cobb of Atlanta, Ga. Joining with President Dunwody were IPP&AU vice-presidents A. J. DeAndrade of Boston and George Googe of Washington and Atlanta; and William H. McHugh, Pressmen's Union secretary-treasurer.

Manpower and other industry problems were discussed. The meeting represented continued affirmation of both groups that sound industrial relations can be developed by exchange of ideas and between labor and management.

### Materials Handling Show May 18-22

The Fifth National Materials Handling Exposition will be held in Philadelphia, May 18-22. It is expected to attract 25,000 visitors from 40 countries. Six halls in Convention Hall and a covered railroad siding will be used to house exhibits from 250 companies. Eleven companies will have large exhibits from 3,000 to 7,000 square feet. Advance registration and information may be obtained from Clapp & Poliak, 341 Madison Ave., New York 17.

### Printing Exhibit at British Fair

An enlarged section will be devoted to machinery and supplies for the printing, packaging and bookbinding trades at the British Industries Fair from April 7 to May 8. One hundred industries will exhibit. Most of the displays will be in London, while a substantial portion will be in Birmingham.

### Books by Western Printers Now Being Seen in Public Display

Forty-three books were chosen for awards in the 12th Western Books Exhibition, it has been announced by the Rounce & Coffin Club, with headquarters at the Huntington Library, San Marino, Calif. Twenty western printers are represented in the show, which includes 13 books from the Anderson & Ritchie Press, Los Angeles; five books by Adrian Wilson of San Francisco; four books from the University of California Press, and three books from the Grubhorn Press, San Francisco.

Judges this year were Theodore M. Lilienthal, San Francisco book collector; Marcus E. Crahan, Los Angeles book collector, and Richard J. Hoffman, Los Angeles printer.

Books went on display in Los Angeles and San Francisco in March, and the exhibit will travel to 30 libraries in the West during the coming year.

### Florida Graphic Arts Congress To Be Held in Orlando May 2-3

Second annual Florida Graphic Arts Congress will be held in Orlando, May 2-3, according to Tyn Cobb, Jr., general chairman. Sponsored by the Graphic Arts Association of Central Florida, the event will include exhibits from supply houses and manufacturers, a program of panel discussions, and the showing of a number of educational films.

Presentation of Craftsmen's certificates to at least two Florida craftsmen is on the program, as well as the announcement of the 1953 winners and presentation of awards in the Printed-in-Florida contest.

The annual meeting of Printing Industries of Florida, Inc., will be held at the same time. This group will elect officers, according to President Al Cody.



J. L. Frazier, consulting editor of *The Inland Printer*, was a speaker at a meeting of the Los Angeles Rounce & Coffin Club recently. Shown here (l. to r.) are: Richard J. Hoffman, president of the group; Gordon J. Holmquist, president of the International Association of Printing House Craftsmen; Mr. Frazier; Cyril C. Stanley, president of the Los Angeles Club of Craftsmen, and Perry Long, Los Angeles typographer. Mr. Frazier has been on a three-month vacation in West

### New General Manager Appointed For Illinois Graphic Arts Assn.

Frank J. Bagamery, Jr., has been appointed secretary and general manager of the Graphic Arts Association of Illinois, Inc. He succeeds the late S. Frank Beatty, who served in that position for 26 years.

Another appointment is that of Arthur W. Brooks, superintendent of the Inland Press, Inc., who has taken over the post of director of technical service and educational activities.

Mr. Bagamery was born in Chicago, entered Michigan State College to take an engineering course under U. S. Army sponsorship, and then served three and a half years with the Signal Corps in the South Pacific and Japan. He later received a degree in business and economics from the Illinois Institute of Technology. He has been in personnel



Frank Bagamery, Jr.



Arthur W. Brooks

and administration work in industry, including work for a printing company.

The last two years he has been assistant general manager of the Franklin Association of Chicago. He was organizer and director of the recent nine conference groups under the LTF-PIA Foreman's Management Program in Illinois, sponsored by five trade associations. He has lectured on human relations and is familiar with graphic arts administration and promotion.

Mr. Brooks was born in Chicago and is a World War I veteran. He served an apprenticeship in printing with the Rosenow Company and during his 15 years there rose to be general superintendent. He was production manager of American Colortype and of Blakely Printing Co. When that firm merged with the Inland Press, Inc., he became general superintendent.

During the war he was on the printing and publishing division of the War Production Board. He is a past president of the Chicago Club of Printing House Craftsmen.

### 2nd District Craftsmen to Meet

Featuring the annual conference of the second district of the International Association of Printing House Craftsmen April 24 in Albany, N. Y., will be a "circles of information" session during which delegates will have an opportunity to discuss their problems informally with experts seated at tables representing various phases of craft work. Harry Shaughnessy of Williams Press, Albany, will be general conference chairman.

### Southern Graphic Arts Assn. to Meet

The Southern Graphic Arts Association will stage its 32nd annual convention April 23-25 in Jung Hotel, New Orleans. Featuring the convention will be the 14th Annual Exhibit of Southern Printing. Louisiana Printers & Stationers Association, meeting in the same hotel April 24-25, will join with SGAA in a banquet.

### Direct Mail Meeting May 6

May 6 will be Direct Mail Day in New York City. Sponsoring all-day sessions on copy, lists, testing, research, consumer attitudes and sales promotion are 34 graphic arts, local and national

advertising groups, with Frederic H. Gamble, American Association of Advertising Agencies, honorary chairman.

John J. Patafio, Ambassador Letter Service, is general chairman, and Edward N. Mayer, Jr., James Gray, Inc., is program chairman.

### Paper Mill Host to Chicago Men

Thirty-four members of the Chicago Club of Printing House Craftsmen were guests of the Kimberly-Clark Corp. at a one-day meeting in the company's sales promotion center in Neenah, Wis., Feb. 27. The men toured the Kimberly and Lakeview Mills and visited the research and development laboratories.



"THE SAW WITH THE BALL BEARING GAUGE"

ALSO 2 OTHER  
TRIMSAWS;  
THE GLIDER  
AND THE BEN  
FRANKLIN

*Hammond Machinery Builders* INC.

1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN



Nine supervisors or supervisor-trainees from Los Angeles printing plants are participating in Foreman's Management Training Program conducted by Andy Forbis for Printing Industries, Inc. The group shown here is completing the course and will receive graduation certificates in April.



# GET-AT-ABLE\*



\*Possible to be reached, attained, got, or known, approachable, accessible, as a get-at-able place or person - Page 1053 of Webster's 1950 Edition.

The headline describes perfectly the forms on the beds of Miller presses. The swing-away feeder leaves the cylinder and press bed wide open for work on packing, makeready and form. Write today for literature.

**MILLER PRINTING MACHINERY CO.**  
1115 Reedsdale Street      Pittsburgh 33, Pa.

## Taymans Heads Educational Council Of The Graphic Arts Industry

The Education Council of the Graphic Arts Industry has established headquarters in Washington, D. C., and is now manned for full-scale operations toward its objective of establishing a broad coordinated educational system for the industry. Top executives are Bernard J. Taymans, managing director, and Samuel M. Burt, executive secretary. Mr. Burt, formerly assistant managing director of the Research and Engineering Council of the Graphic Arts Industry, is also assisting Fred J. Hartman, educational director of the International Graphic Arts Education Association, with services offered by the Education Council to the IGAEA.

The Education Council has set its sights on 12 projects for this year. Scheduled for early publication is a safety manual covering all printing plant departments and processes. This manual, a joint project of the Education Council, the National Safety Council and other graphic arts organizations, will be the basis for inaugurating a widespread safety education program within the industry.

Another project is a survey of schools and colleges providing graphic arts industry training and education. Also on the list are a book designed for indoctrination of industry personnel; a book of information for use in industrial arts programs and vocational guidance courses; presswork and screen process manuals; a survey of equipment manuals issued by manufacturers; and the initial work toward recommended curricula for courses associated with and required by the graphic arts.

## Inland Printer Editor Elected Vice-President of ABP Group

Wayne V. Harsha, editor of *THE INLAND PRINTER*, has been elected Western vice-president of the Associated Business Publications' National Conference of Business Paper Editors which has its headquarters in New York City. Roger Barton, editor (jointly) of the *American Printer* and *Advertising Agency and Advertising & Selling*, is Eastern vice-president. New ABP president is S. O. Kaylin, editor of the Administration Edition of *Chain Store Age*.

Ruth Hahn, managing editor, *Sales Management*, is the new secretary-treasurer. Retiring president is L. C. Morrow, consulting editor of *Factory Management and Maintenance*, who held the post for two years.

## Canadian Exhibit of Graphic Art

The fifth annual exhibition of Canadian advertising and editorial art will be held April 1-26 in the Print Room, Art Gallery of Toronto, Toronto, Canada. Work done by Canadian artists and art directors for commerce and industry will be shown. The exhibit covers advertisements, booklets, direct mail pieces, posters, street car cards, photographs, paintings and drawings from any periodical.

**THE INLAND PRINTER** for April, 1953





To have the right paper on hand to fill your customers' needs:

## STOCK AND SELL ALL 4 BOND PAPERS MADE BY HAMMERMILL

WITH NEW—1953—QUALITIES

It's smart business to have all four distinctively different Hammermill bond papers stocked on your shelves. First of all, they are all easy to sell, because Hammermill is truly "the best known name in paper," not only known but also respected for sound values by businessmen and printing buyers from coast to coast.

What's more, these four Hammermill sheets are easy and profitable to print—run smoothly, provide trouble-free pressroom performance. Why not simplify your buying, stocking, printing and selling? Stock *all four* profit-making Hammermill bond papers.

**Remember—IT PAYS TO DO BUSINESS ON**

**HAMMERMILL**  
*Papers*

THE HAMMERMILL WATERMARK IS OUR  
WORD OF HONOR TO THE PUBLIC

**1. Luxurious Cockletone Bond.** This handsome letterhead paper prints as well as it looks. A distinctive paper but moderate in cost. An excellent choice for use by businessmen in offices where decisions count.

**2. Versatile Hammermill Bond.** Here's real good news. To please your customers, this famous paper is now available in a brand-new and more brilliant white, with greater snap and crackle, with increased bulk and strength—a winning combination to help you sell even more of this standard of quality for the letterheads and printed forms of American business.

**3. Management Bond.** This low-cost watermarked bond is now available in a more pleasing white with new brightness plus higher bulk and strength. These new qualities are all "pluses"—in a paper which maintains excellent printability, feeds smoothly at high speeds, comes off presses crisp and clean.

**4. Fast-running Whippet Bond.** All of the new qualities you have been asking about are now available in this unwatermarked bond. It has strength characteristics that really "stand out" and assure trouble-free feeding on automatic equipment, great opacity, a new, popular blue-white.

Increased production makes it easy for you to stock and sell all four of these fine Hammermill bond papers. If you'd like a sample packet of Hammermill's "Efficient 4," mail the coupon below.

Hammermill Paper Company,  
1601 East Lake Road, Erie 6, Pennsylvania

Please send me—free—a sample packet showing the four Hammermill bond papers.

Name \_\_\_\_\_

Position \_\_\_\_\_

(Please attach to, or write on, your business letterhead.)

(P—APR)



### 30 Years' Collection of Books Presented to Columbia University

The American Institute of Graphic Arts is presenting to Columbia University's graphic arts center all volumes selected for the institute's 50-Books-of-the-Year shows during the past three decades.

The official presentation was scheduled for an Institute dinner in New York City April 7, the date for a preview of the Fifty Books of 1952. The exhibition was to continue through April 19 and then to be taken on a tour of the United States, Canada and Europe. It is understood that Columbia will retain the

thirty-year collection as a permanent exhibition and will arrange to supplement it annually.

### Show Collection of Swiss Books

An exhibit of books made in Switzerland is being shown in various American cities, and is now at the galleries of R. R. Donnelley & Sons Company, Chicago. Collected by Stefan Salter, American book designer, the exhibit has previously been shown at the American Institute of Graphic Arts, New York, and the Free Library, Philadelphia and consists of 210 trade and limited edition volumes.

### Virginia Printers Elect Dietz New President for 1953-54

August Dietz, Jr., president of Dietz Press, Inc., Richmond, was elected president of the Virginia State Printers Association at its annual meeting Feb. 20-21. Ben H. Cooper of Cooper-Trent, Arlington, was elected secretary-treasurer; Edwin O. Meyer was reappointed to the post of executive secretary.



August Dietz, Jr.

More than 150 printers and their wives attended. Speakers included H. J. Ward and W. L. Carr of Porte Publishing Co., Salt Lake City, and Howard N. King, vice-president of Craftsmen International.

The group voted to sponsor a graphic arts building at the 1957 International Exposition commemorating the 350th anniversary of the first English-speaking settlement in the New World at Jamestown.

## Buy Fox River

*Fine Papers*

FROM THESE DISTRIBUTORS

**ALABAMA**  
Montgomery — S. P. Richards Paper Co.

**ARIZONA**  
Phoenix — Butler Paper Co.  
Tucson — Butler Paper Co.

**CALIFORNIA**  
El Centro — W. A. Scheniman Paper Co.  
Emeryville — Pacific Coast Paper Co.  
Fresno — Sierra Paper Co.  
Long Beach — Sierra Paper Co.  
Los Angeles — American Paper Co., Columbia Paper Co., La Salle Paper Co., Sierra Paper Co.  
Sacramento — Pacific Coast Paper Co.  
San Francisco — Pacific Coast Paper Co., Seaboard Paper Co.

**COLORADO**  
Colorado Springs — Butler Paper Co.  
Denver — Butler Paper Co.  
Pueblo — Butler Paper Co.

**CONNECTICUT**  
Bridgeport — Equity Paper Co.  
Hartford — Geo. W. Millar & Co., Inc.  
Madison — Geo. W. Millar & Co., Inc.  
New Haven — The Arnold-Roberts Co.

**DISTRICT OF COLUMBIA**  
Washington — John Floyd Paper Co.

**GEORGIA**  
Atlanta — S. P. Richards Paper Co.

**IDAHO**  
Idaho Falls — American Paper & Supply Co.  
Parlatello — Consumers Paper Corp.

**ILLINOIS**  
Champaign — Crescent Paper Co.  
Chicago — Birmingham & Prosser Co., J. W. Butler Paper Co., La Salle Paper Co., Murnane Paper Co., Whitaker Paper Co.  
Peoria — Butler Paper Co.  
Rock Island — C. J. Duffey Paper Co.

**INDIANA**  
Evansville — Butler Paper Co.  
Fort Wayne — Butler Paper Co.  
Indianapolis — Crescent Paper Co.  
Terre Haute — Mid-States Paper Co.

**IOWA**  
Cedar Rapids — Butler Paper Co.  
Des Moines — Birmingham & Prosser Co.

**KANSAS**  
Wichita — Butler Paper Co., Southwest Paper Co.

**KENTUCKY**  
Louisville — Superior Paper Inc.

**LOUISIANA**  
New Orleans — Butler Paper Co.

**MAINE**  
Augusta — The Arnold-Roberts Co.

**MARYLAND**  
Baltimore — The Mudge Paper Co.

**MASSACHUSETTS**  
Boston — The Arnold-Roberts Co.  
Holyoke — Judd Paper Co.  
Worcester — Geo. W. Millar & Co., Inc.

**MICHIGAN**  
Detroit — Butler Paper Co., The Whitaker Paper Co.  
Flint — Baecher Peck & Lewis  
Grand Rapids — Central Michigan Paper Co.

**MINNESOTA**  
Minneapolis — Butler Paper Co., C. J. Duffey Paper Co., The Paper Supply Co.  
St. Paul — C. J. Duffey Paper Co.

**MISSISSIPPI**  
Jackson — Central Paper Co.

**MISSOURI**  
Kansas City — Birmingham & Prosser Co., Butler Paper Co., Weber Paper Co.  
St. Louis — Birmingham & Prosser Co., Butler Paper Co.  
Springfield — Butler Paper Co.

**MONTANA**  
Billings — Yellowstone Paper Co.

**NEBRASKA**  
Lincoln — Schwarz Paper Co.

**NEW JERSEY**  
Jersey City — Gotham Card & Paper Co., Inc.  
Newark — Newark Envelope Co.

**NEW MEXICO**  
Albuquerque — Butler Paper Co.

**NEW YORK**  
New York City — Geo. W. Millar & Co., Inc., The Paper Center Inc., Saxon Paper Corp.  
Rochester — Hubbs Paper Co.

**NORTH CAROLINA**  
Charlotte — Charlotte Paper Co.

**NORTH DAKOTA**  
 Fargo — Fargo Paper Co.  
Minot — Fargo Paper Co.

**OHIO**  
Cincinnati — General Paper Corp.  
Cleveland — Chas. A. Koons & Co.  
Columbus — Cincinnati Cordage & Paper Co.  
Dayton — Hull Paper Co.  
Toledo — The Cannon Paper Co.

**OKLAHOMA**  
Oklahoma City — Oklahoma Paper Co.  
Tulsa — Beene Paper Co.

**OREGON**  
Portland — Fraser Paper Co., West Coast Paper Co.

**PENNSYLVANIA**  
Philadelphia — A. Hartung & Co., The J. L. N. Smythe Co.  
Pittsburgh — Brubaker Paper Co.  
York — The Mudge Paper Co.

**RHODE ISLAND**  
Providence — The Arnold-Roberts Co.

**TENNESSEE**  
Chattanooga — Bond-Sanders Paper Co.  
Knoxville — Southern Paper Co.  
Memphis — Western Newspaper Union  
Nashville — Bond-Sanders Paper Co.

**TEXAS**  
Abilene — Southwestern Paper Co.  
Dallas — E. C. Palmer & Co., Ltd., Southwestern Paper Co.  
Fort Worth — Southwestern Paper Co.  
Houston — Southwestern Paper Co.

**UTAH**  
Salt Lake City — American Paper & Supply Co.

**WASHINGTON**  
Seattle — West Coast Paper Co.  
Spokane — Independent Paper Co.  
Tacoma — Allied Paper Co.  
Walla Walla — Snyder-Creelius Paper Co.  
Yakima — General Paper Co.

**WISCONSIN**  
Appleton — Waelz Bros.  
Milwaukee — Nockie Paper Co., Standard Paper Co.

**EXPORT AGENTS • NEW YORK**  
New York City — Butler American Paper Co., Eiof Hanson, Inc.

### Cherry Opens New Design Studio

Burton Cherry has resigned as director of design and typography at the Cuneo Press, Inc., and has organized his own design and typography studio at 209 E. Superior, Chicago. Operating as Burton Cherry & Associates, he will serve printers and buyers of printing in the preparation of books, brochures, booklets, catalogs, magazines and commercial printing.

## CONVENTIONS WHAT - WHERE - WHEN

Spring Conference of International Association of Electrotypers and Stereotypers, Inc., William Penn, Pittsburgh, April 13-14.

Eighth District Conference of Printing House Craftsmen, Tulsa, Okla., April 17-18.

American Management Association, National Packaging Exposition, Navy Pier, Chicago, April 20-23.

Southern Graphic Arts Association Convention, Jung Hotel, New Orleans, April 23-25.

Second District Printing House Craftsmen, Ten Eyck Hotel, Albany, N.Y., Apr. 25.

Technical Association of the Graphic Arts, Washington, D.C., April 27-28.

Eastern Seaboard Conference of the Graphic Arts, Chamberlain Hotel, Old Point Comfort, Va., April 30-May 2.

First District Printing House Craftsmen, Sheraton Biltmore Hotel, Providence, R. I., May 2.

International Typographic Composition Association midwestern conference, Milwaukee, May 8-9.

Research & Engineering Council, St. Paul, May 14-15.

Third District Printing House Craftsmen, Hamilton, Ont., May 15-16.

Typographers Association of Southern New England, Hotel Taft, New Haven, Conn., May 15-16.

Fourth District Printing House Craftsmen, Yorktowne, York, Pa., May 15-16.



*Cotton-fiber  
Paper*

WATERMARKED BY

**FOX RIVER**

*Four Classes of Fine Papers to Serve  
Your Customers in Many Ways*

Plan for *extra sales* — and count cotton-fiber paper, by Fox River, into the picture!

It's the *versatile* paper . . . look at all its applications!

It commands *attention* . . . crackles like new money.

It lends itself to *fresh ideas* in printing . . . try, sometime, a french-fold circular on light, colorful, strong Fox River Onion Skin!

When there must be *permanence* — such as with legal documents and other valuable records — there is no substitute for cotton fiber!

Plan for *extra sales*!

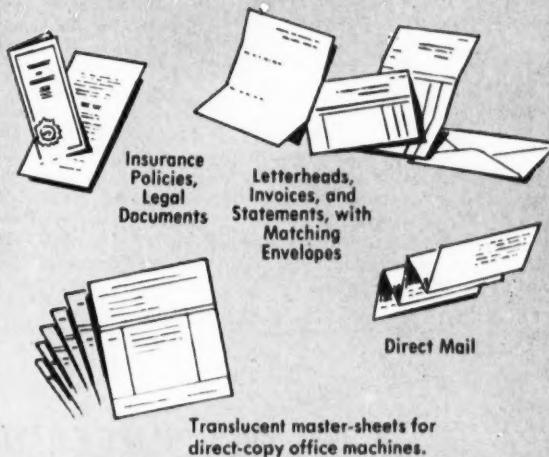
You have lots to sell when you sell Fox River! Buy from the merchants listed on the opposite page.



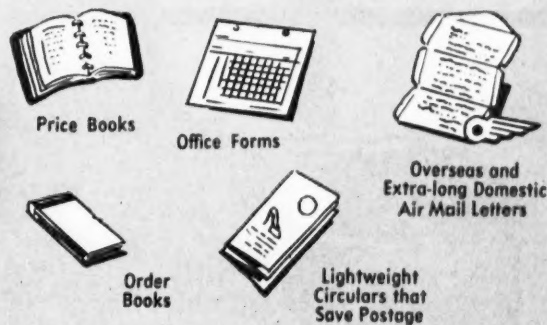
**FOX RIVER  
SatinTone**  
The Premium Sulphite  
... in Letter,  
Vellum, and Bristol

The influence of workers, machines, and skills accustomed to the careful pace of making cotton-fiber papers is now available in a modestly priced sulphite — Fox River SatinTone. Compare with what you are now using.

**REGULAR, OPAQUE and TRANSLUCENT BONDS**



**ONION SKIN LIGHTWEIGHT BONDS**



**ANNOUNCEMENT PAPERS**



**LEDGER**



**FOX RIVER PAPER CORPORATION**  
APPLETON, WISCONSIN



## DO YOU KNOW THAT...

WILLIAM F. RIECKER, Lenz & Riecker, Inc., New York printing company, has been appointed chairman of the Printing Industry Division for the 1953 Cancer Crusade, to be conducted in April. Mr. Riecker is past president of the New York Employing Printers Assn.

CHARLES W. PITKIN has been named a vice-president of Doubleday & Co., Inc., New York book publishing firm. He is director of book manufacturing in charge of the Country Life Press in Garden City, N. Y., and the Doubleday Press in Hanover, Pa.

JOHN F. MCQUEENY, Strawberry Hill Press, Inc., is chairman of the Graphic Arts Committee of the current appeal of the New York Catholic Charities. Assisting him as vice-chairmen are ANTHONY J. MATH, Sinclair & Valentine Co.; CHARLES A. POWERS, Powers Engraving Co., and EDWARD H. REILLY, Reilly Electrotone Co. Inc. In addition a 21-man committee is working.

CHARLES B. STRONG has been appointed general sales manager for the General Multi Forms Co., Nashville, Tenn., manufacturer of snap-out style one-time carbon interleaved business forms.

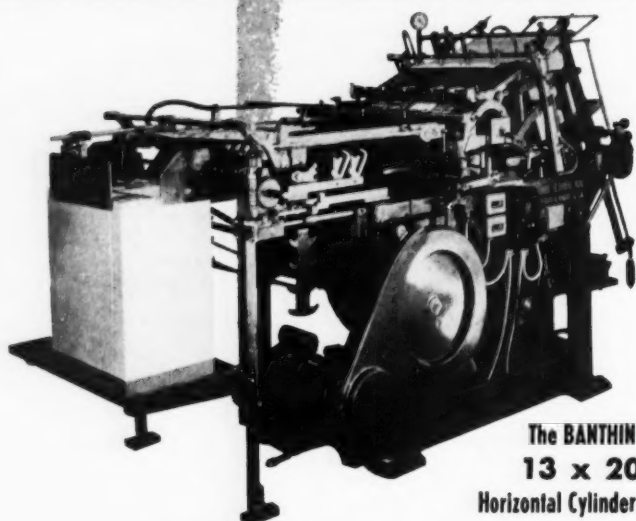
JOHN J. FITZGERALD has been appointed manager of the Eagle-Tribune Printing Co., Boston. He was circulation manager of the newspapers for a number of years and five years ago joined the staff of the printing company.

ELMER M. PUSEY of Judd & Detweiler, Inc., and treasurer of Printing Industry of America, heads the committee set up by Graphic Arts Association of Washington, D. C., to plan the association's role as host to the annual PIA convention November 16-19 in Washington's Hotel Shoreham.

FRANK FRAZIER, until recently executive director of the Direct Mail Advertising Association, is now a principal of Specialized Business Services, New York City advertising and promotion consulting firm. DMAA members tendered Mr. Frazier a farewell luncheon March 9 in New York's Waldorf-Astoria.

# compare

## THE VERSATILE BANTHIN WITH LARGER MORE EXPENSIVE PRESSES



**The BANTHIN  
13 x 20  
Horizontal Cylinder Press**

## you can lower your production costs

Printers all over America acclaim the Bantnin for dependable, low cost production. They like the simplicity of design, the ease of operation, the profitable performance of this 13 x 20 Horizontal Cylinder press. Judge it on specifications, performance and value. You'll agree

the Bantnin is the most versatile performer in the field . . . it's designed to handle 90% of run of the hook jobs.

SEND FOR FREE LITERATURE

### THE BANTHIN ENGINEERING COMPANY

1849 MAIN STREET

BRIDGEPORT, CONNECTICUT



Stanton Saunders



Albert Halstead

STANTON C. SAUNDERS has been elected vice-president and director of sales and advertising for the C. B. Cottrell & Sons Co., Westerly, Rhode Island. Albert Halstead was elected vice-president and sales manager. He will have charge of all sales activities here and abroad, with offices in Chicago and New York. Joseph E. Meyer was elected vice-president and chief engineer.

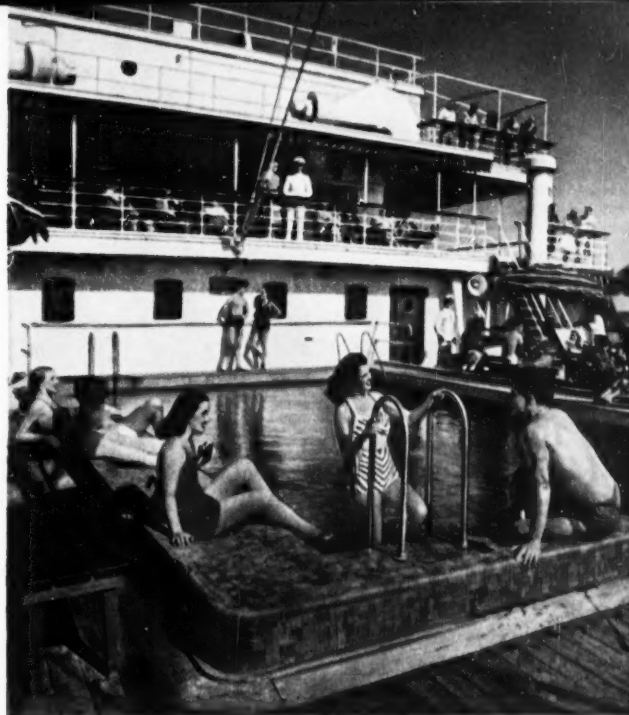
CHARLES F. BANNAN, vice president, Western Gear Works, who has been on assignment with the National Production Authority in Washington, is returning to Los Angeles to resume his duties on the executive staff of the company. THOMAS J. BANNAN, company president, has also announced that a number of other management changes are being made to implement the intensive engineering development program now in progress in the firm's six West Coast plants.

LEON SHIMKIN, president of Pocket Books, Inc., publisher of the famous 25-cent paper-bound whodunnits, has announced that two top executives have been elected vice-presidents of the corporation. They are EDMOND P. JOY, director of purchasing and manufacture, and HERBERT M. ALEXANDER, editor. Mr. Joy has spent many years in printing and publishing, having worked for W. F. Hall Printing Co., Esquire magazine, and as plant manager for the Regensteiner Corp., all of Chicago.

**Why traveling is  
second nature to Americans**

Land, sea and air carriers have revolutionized the ways and comforts of travel. And by word and picture they paint new horizons — tell of modern services and facilities to carry you there. Today's American passenger-mile score is beyond reckoning.

... Countless appealing travel brochures and folders appear on Oxford paper. When brilliant color reproduction and accuracy in the finest detail are essential Oxford grades are fit foundation for pages that sell.



PHOTOGRAPHED ON GRACE LINE'S SANTA PAULA



**Oxford Papers**

*Help Build Sales*

## For your next letterpress job

Specify

# OXFORD



## Polar Superfine Enamel

**OXFORD PAPER COMPANY**  
RUMFORD, MAINE • WEST CARROLLTON, OHIO

This finest of Oxford enamel papers has unexcelled gloss, bright white color with no undertone and exceptionally pleasing appearance. It provides maximum smoothness and a superb printing surface. Polar Superfine is admirably suited for highest quality color process and black and white halftone reproduction.

IT PAYS TO ASK FOR — AND USE THESE FINE  
OXFORD AND OXFORD MIAMI PAPERS

### COATED PAPERS

Polar Superfine Enamel  
Maineflex Enamel  
Maineflex Enamel Cover  
Maineflex Enamel, Coated One Side  
Mainefold Enamel  
Mainefold Enamel Cover  
North Star Dull Enamel  
Seal Enamel  
Engratone Coated  
Coated Publication Text

### UNCOATED PAPERS

Carfax English Finish  
Carfax Super  
Carfax Eggshell  
Wescar Offset  
Wescar Satin Plate Offset  
Wescar Gloss Plate Offset  
English Finish Litho  
Super Litho  
Duplex Label

## Nation-wide Service Through Oxford Merchants

Albany, N. Y. . . . . W. H. Smith Paper Corp.  
Atlanta, Ga. . . . . Wyant & Sons Paper Co.  
Augusta, Maine . . . . . Carter, Rice & Co. Corp.  
Baltimore, Md. . . . . The Mudge Paper Co.  
Bethlehem, Pa. . . . . Wileox-Walter-Furlong Paper Co.  
Boise, Idaho . . . . . Blake, Moffitt & Towne  
Boston, Mass. . . . . Carter, Rice & Co. Corp.  
Buffalo, N. Y. . . . . Franklin-Cowan Paper Co.  
Charlotte, N. C. . . . . Caskie Paper Co., Inc.  
The Charlotte Paper Co.  
Chattanooga, Tenn. . . . . Bond-Sanders Paper Co.  
Chicago, Ill. . . . . Bermingham & Prosser Co.  
Bradner, Smith & Co.  
The Whitaker Paper Co.  
Cincinnati, Ohio . . . . . The Johnston Paper Co.  
The Whitaker Paper Co.  
Cleveland, Ohio . . . . . The Cleveland Paper Co.  
Columbus, Ohio . . . . . Scioto Paper Co.  
Dayton, Ohio . . . . . Cincinnati Cordage & Paper Co.  
The Whitaker Paper Co.  
Des Moines, Iowa . . . . . Bermingham & Prosser Co.  
Detroit, Mich. . . . . Chope Stevens Paper Co.  
Fresno, Calif. . . . . Blake, Moffitt & Towne  
Hartford, Conn. . . . . Green & Low Paper Co., Inc.  
Indianapolis, Ind. . . . . MacCollum Paper Co.  
Jacksonville, Fla. . . . . Jacksonville Paper Co.  
Kalamazoo, Mich. . . . . Bermingham & Prosser Co.  
Kansas City, Mo. . . . . Bermingham & Prosser Co.  
Knoxville, Tenn. . . . . Louisville Paper Co.  
Lincoln, Neb. . . . . Western Newspaper Union  
Little Rock, Ark. . . . . Roach Paper Co.  
Long Beach, Calif. . . . . Blake, Moffitt & Towne  
Los Angeles, Calif. . . . . Blake, Moffitt & Towne  
Louisville, Ky. . . . . Louisville Paper Co.  
Lynchburg, Va. . . . . Caskie Paper Co., Inc.  
Manchester, N. H. . . . . C. H. Robinson Co.  
Memphis, Tenn. . . . . Louisville Paper Co.  
Miami, Fla. . . . . Everglades Paper Co.  
Milwaukee, Wis. . . . . Allman-Christian Paper Co.  
Sensenbrenner Paper Co.  
Minneapolis, Minn. . . . . Wileox-Mosher-Leffholm Co.  
Nashville, Tenn. . . . . Bond-Sanders Paper Co.  
Newark, N. J. . . . . Bulkley, Duntun & Co., Inc.  
New Haven, Conn. . . . . Bulkley, Duntun & Co.  
(Div. of Carter, Rice & Co. Corp.)  
New York, N. Y. . . . . Baldwin Paper Co., Inc.  
Bulkley, Duntun & Co., Inc.  
Green & Low Paper Co., Inc.  
Miller & Wright Paper Co.  
The Whitaker Paper Co.  
Oakland, Calif. . . . . Blake, Moffitt & Towne  
Omaha, Neb. . . . . Western Paper Co.  
Philadelphia, Pa. . . . . Atlantic Paper Co.  
Wileox-Walter-Furlong Paper Co.  
Phoenix, Ariz. . . . . Blake, Moffitt & Towne  
Pittsburgh, Pa. . . . . General Paper Co.  
Brubaker Paper Co.  
Portland, Maine . . . . . C. H. Robinson Co.  
Portland, Oregon . . . . . Blake, Moffitt & Towne  
Providence, R. I. . . . . Carter, Rice & Co. Corp.  
Richmond, Va. . . . . Cauthorne Paper Co.  
Rochester, N. Y. . . . . Genesee Valley Paper Co.  
Sacramento, Calif. . . . . Blake, Moffitt & Towne  
St. Louis, Mo. . . . . Bermingham & Prosser Co.  
Shaughnessy-Kneip-Hawe Paper Co.  
Tobey Fine Papers, Inc.  
San Bernardino, Cal. . . . . Blake, Moffitt & Towne  
Salt Lake City, Utah . . . . . Western Newspaper Union  
San Diego, Calif. . . . . Blake, Moffitt & Towne  
San Francisco, Calif. . . . . Blake, Moffitt & Towne  
San Jose, Calif. . . . . Blake, Moffitt & Towne  
Seattle, Wash. . . . . Blake, Moffitt & Towne  
Sioux City, Iowa . . . . . Western Newspaper Union  
Spokane, Wash. . . . . Blake, Moffitt & Towne  
Springfield, Mass. . . . . Bulkley, Duntun & Co.  
(Div. of Carter, Rice & Co. Corp.)  
Stockton, Calif. . . . . Blake, Moffitt & Towne  
Tacoma, Wash. . . . . Blake, Moffitt & Towne  
Tampa, Fla. . . . . Tampa Paper Co.  
Toledo, Ohio . . . . . Paper Merchants, Inc.  
Tucson, Ariz. . . . . Blake, Moffitt & Towne  
Washington, D. C. . . . . The Mudge Paper Co.  
Worcester, Mass. . . . . Esty Div. Carter, Rice & Co. Corp.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio



JOHN B. NICOL has been appointed superintendent of the printing, paper box and paper stores division of Parke, Davis & Co., Detroit, succeeding Gust A. Hofmann, who retired recently after more than 50 years with the pharmaceutical firm. The Parke-Davis printing department claims to be the largest private printing plant in the country.

RICHARD H. BOVARD, assistant general manager and industrial relations director of the Los Angeles Printing Industries Assn., Inc., has been named general manager of Pacific Neo Gravure Corp., Los Angeles. His new firm is a subsidiary of Cuneo Press, Inc.

LEONARD S. FLORSHEIM, JR., has recently purchased control of the R. R. Robertson Co., Chicago manufacturer of graphic arts cameras and allied equipment. He will become president and the former president, D. FRANKLIN KELLER, becomes chairman of the board. The company's name has been changed to Robertson Photo-mechanix, Inc.



L. S. Florsheim, Jr.



Hy Vile

HY VILE, Kansas City printer, was recently honored by the Kansas City Branch of the Friends of the Seminary, affiliated with the Jewish Theological Seminary of America. He was named "Man of the Year," for his contributions to the community, seminary, and Beth Shalom Congregation over a period of many years. He is a partner of the Vile-Goller Printing Co., and secretary-treasurer of the Fine Arts Litho Co. and the Packaging Products Corp.

FRANCIS G. BLACK, secretary-treasurer for the Photoengravers and Electrotypers, Ltd., Toronto, Canada, and JOHN C. YENCIK, assistant to the comptroller for Daystrom, Inc., Elizabeth, N. J., have been elected to membership in the Controllers Institute.

LEON E. SELTZER has been appointed sales promotion manager for the Columbia University Press. He will head the combined departments of sales and advertising. Mr. Seltzer has been editor of a number of special projects at the Press and under the name of Eugene Leigh writes verse and fiction for *The New Yorker*.

Roberts Numbering Machine Co., Brooklyn, N.Y., has appointed N. M. OLNEY plant superintendent. Formerly Western Electric Co. manufacturing engineer, Speed Products Co. chief engineer, and Rex Products Corp plant manager, he has had more than 20 years of tooling and production experience, and has written a number of technical articles on those subjects.

New president of Young Lithographers Association, New York City, is KURT E. HEINRICH, D'Arcy Printing & Lithographing Co.

A. J. GROSS, formerly Remington Rand, Inc. advertising production manager, is now managing the New York sales office of A. D. Steinbach & Sons, Inc., New Haven, Conn., color printers and offset lithographers.

MAJ. JOHN R. GORDON of the Air Force Missile Testing Center, Patrick Air Force Base, Fla., has been separated from active duty, and is back with the Winston Printing Co., Winston-Salem, N. C. Major Gordon was elected president of the company in 1951.

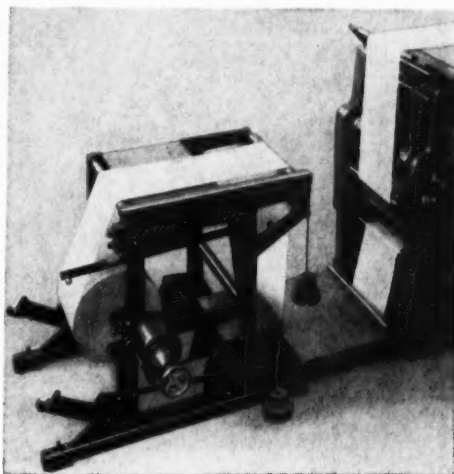
EDWARD MAHER, recently named vice-president of O. B. Johnson Press, Inc., New York City letterpress and lithographic house, was formerly a publishing executive and editor. For the past five years he has been director of publications for the National Association of Manufacturers.

LESTER BENNETT, Mission Engraving Co., has been appointed chairman of the Los Angeles PIA lithograph group for 1953. He succeeds SCOTT MATTRAW.

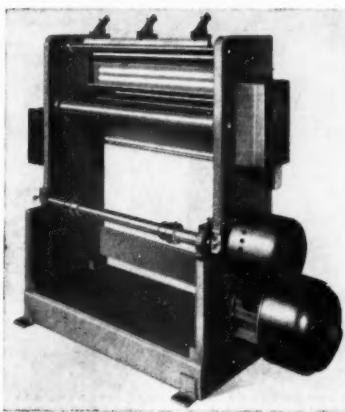
FREDERICK S. WILSON, formerly associated with the Osborne Co., calendar and advertising publishers, is now sales promotion manager for Davis, Delaney, Inc., New York City.

## UNWINDERS

Hamilton self-contained unwinder stands, with automatically maintained back drag, are available for 40" maximum diameter rolls, and may be equipped with hand crank or motor driven roll lifter arms. These unwinders may be applied to any make of web processing machine and are standard equipment on all Hamilton Rotary Web Presses.



## "HAMILTON" unwinders...rewinders



## REWINDERS

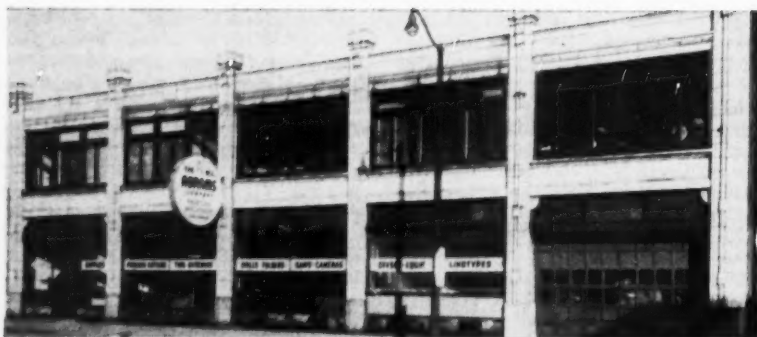
The Hamilton Unitension Magnetic Rewinder (patent applied for), which is used on all Hamilton Rotary Web Presses, gave to the web printing industry its first really successful uniform tension, core-type rewriter. It is entirely self-contained and self-powered, and is now being used in an ever increasing number of other roll rewinding applications.

*We will be glad to discuss the application of either or both of these units to your particular use.*



it will pay you to own a HAMILTON

*The* **HAMILTON TOOL COMPANY**  
900 HANOVER ST., HAMILTON, OHIO



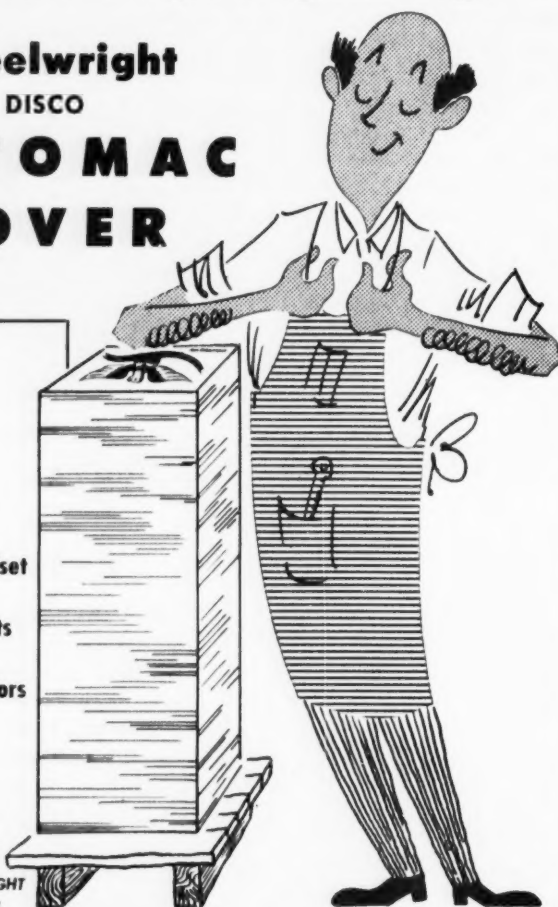
The M. L. Abrams Co., dealers in printing machinery for over 25 years, held open house in new quarters at 1841 Prospect Ave., Cleveland, Ohio, April 9-11. Working demonstrations of many of the industry's newest machines were made for visitors by a number of factory representatives

**Be proud of your printing!**

**Wheelwright  
DISCO  
POTOMAC  
COVER**

- ★ Sturdy
- ★ Attractive
- ★ Easy to print
- ★ Letterpress or offset
- ★ Folds and die cuts
- ★ White and 12 colors
- ★ Four finishes
- ★ Four weights

ASK YOUR WHEELWRIGHT  
MERCHANT FOR THE  
NEW SAMPLE BOOK



**SPECIFY**

**Wheelwright Papers**

COVERS    BRISTOLS    BLANKS    INDEXES  
BLOTTINGS    VELOURS    CUT CARDS

STANDARD PRODUCTS OF THE MEAD CORPORATION  
WHEELWRIGHT PAPERS, INC., LEOMINSTER, MASS.



STEINWAY PRESS, Inc., New York City, celebrated its silver anniversary Feb. 20 at a hotel party.

The business of Storrs & Bement Company and the Paper House of New England has been purchased by Carter, Rice and Company Corp., an affiliate of Bulkley, Dunton & Co., New York.

LOUIS CALDER, president, Perkins-Goodwin Co., international paper and pulp marketing management organization in New York City, has announced the appointment of CHARLES PATON as paper department sales manager.

WILLIAM H. TETER, who has headed paper making at the Kingsport Division of the Mead Corporation, Kingsport, Tenn., has been promoted to the new post of corporate director of planning for the Kingsport Division.

J. A. QUINLAN, vice-president, St. Regis Paper Co., is now chairman of the traffic committee of the American Paper and Pulp Association. He succeeded W. L. THORNTON, JR., general traffic manager, Kimberly-Clark Corp.

VICTOR W. MELVILLE has been appointed Milwaukee representative for the McIntosh Paper Co., 111 N. Canal Street, Chicago 6. He has been associated with the printing and lithographing industry for the past 20 years.

GEORGE FIRMES, New York plant manager for Alfred Allen Watts Co., Inc., has been named general manager of Multi Color Lithographers, Inc., Newark, N.J., the company's litho division. ELLIS WEIS, production manager, becomes manager of the New York plant.

RICHARD H. LEBERMAN has been appointed secretary-treasurer of the Fakler Printing Co., Milwaukee. Leberman will direct operations of the company's new offset lithography department. With new Miehle offset presses, Fakler now offers a complete printing and bindery service.

An "efficiency committee" of employees has been formed for Paper Manufacturers Co., Philadelphia makers of Perfection gummed papers. Chairmen are HOWARD BEALS, production and scheduling; JAMES PEOPLES, waste and quality control; HARRY MCCLINTOCK, office and accounting procedures.

F. J. GAERTNER was recently named executive vice-president of Graphic Arts Engraving Co., Minneapolis. L. H. WESLEY was elected executive vice-president of Bigelow-McGill Co., St. Paul. Both firms are subsidiaries of Brown & Bigelow, calendar printing company.

JUDSON A. V. HYATT is now assistant to C. A. HARRISON, vice-president in charge of commercial sales, Fairchild Camera and Instrument Corp., Jamaica, N.Y. Mr. Hyatt is studying applications for new models of the Scan-a-graver electronic machine for making plastic halftone photoengravings.

ARTHUR M. BEAN of the Chicago sales staff has been appointed manager of the St. Louis branch of the Ideal Roller & Manufacturing Co., Chicago. He replaced WILLIAM E. MURPHY, who will take charge of the sales territory in northern Illinois and part of Chicago.

GEORGE TALBOT is now sales manager of the Roberts Numbering Machine Co., Brooklyn, N. Y. He has been with the company for several years, and was formerly associated with the Reeves Instrument Co. and the Sperry Gyroscope Co. The Roberts company has been in operation at its present location since it was organized in 1889 by Thomas A. Edison and associates.



George Talbot



Charles Barr

The F. B. REDINGTON Co., Chicago manufacturers of counting machines, has appointed its second president in its 56-year history. The new president is CHARLES L. BARR, who succeeds the company's founder, FRANK B. REDINGTON. Barr has been with the company since 1920, and vice-president since 1937.

JEROME B. HAMBURGER has been elected a vice-president and director of Allen Watts Co., New York City printers and manufacturers of carbon interleaved business forms. He continues as sales manager of Multi-Color Lithographers, Inc., Allen Watts subsidiary.

HARRY L. LEYLAND has been elected vice-president in charge of southern sales for the WILLIAM C. HERRICK INK Co., Inc., East Rutherford, N. J. With the company for 15 years, Mr. Leyland was formerly manager of the Jacksonville, Fla., branch. William V. Jacobson has been appointed to the sales staff.

HENRY F. MELEN, a practical printer and formerly associated with Western Newspaper Union, is now Metropolitan New York sales and service representative of the Banthin Engineering Co., Bridgeport, Conn., manufacturers of the Banthin automatic cylinder press. His headquarters are in Great Kills, Staten Island, N. Y.

INTERNATIONAL PAPER Co. has opened a consolidated sales office in Dallas to serve Texas and the Southwest. The new office is located in the new Fidelity Union Lift Building, 1511 Bryan Street. J. W. DENNETT, formerly of the Chicago office, will represent Southern Kraft division, and H. T. PATTON will be in charge of the Bagpak division.

FRANK BETLOCK, former manager of the San Francisco office, has been promoted to assistant sales manager of the Miller Printing Machinery Co., Pittsburgh. T. F. DENORMANDIE, who has been with Miller in the Cincinnati area, has been promoted to branch manager of the San Francisco office to take Mr. Betlock's place. A new branch office has also been opened in Los Angeles and C. C. KOHLER is the manager.

C. I. McNAIR, Jr., has retired as vice-president and manager of the Northwest Paper Co., Cloquet, Minn. Widely known in the pulp and paper industry, Mr. McNair has served the company in various capacities throughout his entire business career since July, 1914. MACE V. HARRIS, formerly assistant manager of manufacturing, will assume the managership.

H. F. (BUD) MONNICH has been appointed manager of the Denver branch of the Ennis Tag and Salesbook and American Carbon Paper Manufacturing Co., Ennis, Tex., and Chatham, Va. He was previously district representative for Standard Register Company.

JOHN W. ASHLEY has been appointed manager of the offset equipment department of Type & Press of Illinois, Inc., Chicago equipment dealer.

ARTHUR B. DAVIS, 75, retired authority on printing processes, died at his home in Fort Lauderdale, Fla., March 14. He was inventor of the more modern types of rollers for printing presses. Born in Decatur, Ill., he worked for the W. B. Conkey Printing Co., Hammond, Ind., and for more than 30 years was in charge of mechanical operations in the Crowell-Collier Publishing Co., Springfield, Ohio. A son, E. B. DAVIS, is vice-president of Ideal Roller & Manufacturing Co., Chicago.

# Retain ink gloss!





Adjust your inks to varying pressroom conditions and get uniform ink consistency without adjusting ink flow. Increase affinity of ink to paper, improve the quality of your finished product!

**TRIAL ORDER**

Send for an 8 lb. Trial Order on our unconditional guarantee of complete satisfaction or your money back. Specify litho or letterpress.

**CENTRAL COMPOUNDING CO.**  
1718 N. Damen Avenue • Chicago 47, Illinois

IN CANADA: Canadian Fine Color Co., Ltd. • Toronto

EXPORT DIV.: Gulterman Co., Inc., 35 S. William St. • New York 4

**GLAZCOTE**

"33"

"0-33"

"600"

}

## Ink Conditioners



RICHARD W. BARON, LEONARD BARON and ROBERT BAMMAN have been named vice-presidents of Royal Paper Co., New York City.

ROBERT BURKE has been appointed sales representative for the Pennsylvania-West Virginia territory of the Ink Division of J. M. Huber Corporation. He has been with the firm for the last three years.

NOLAN CORPORATION, Rome, New York, has recently appointed two new factory representatives in the southern territory. They are RICHARD W. RICHARDS for Florida, Georgia and Alabama, and JAMES M. SMITH, JR., for North Carolina, South Carolina, and Tennessee.

C. BRENTON COOK, designer of the first mobile industrial type revolving crane, and the first electric-powered fork truck in 1915, has recently retired from the Elwell-Parker Electric Co., Cleveland. He assisted in the development of a number of other important items in the field.

KENNETH J. MOORE & Co., 1778 W. Estes Ave., Chicago, manufacturers of gluing, labeling and coating machinery, has recently become sole agent in the United States for Beasley, French & Co., Ltd., of Bristol, England. The latter firm manufactures "Befanco" paper converting devices, which are claimed to be the fastest in the world.

JOHN B. GILBERT has been appointed general sales manager of the Zellerbach Paper Company, with headquarters at San Francisco. Previously he was assistant to KING WILKIN, the executive vice-president.



John B. Gilbert



Morris W. Rice

MORRIS W. RICE has been appointed sales representative in the Great Lakes territory for the Matrix Contrast Corp., with headquarters at the western district office of the firm in Chicago. He will cover Michigan, Indiana, Ohio and Kentucky.

The Neenah Paper Co., Neenah, Wis., at its recent annual meeting, announced a new lineup of management executives. LEO O. SCHUBART, executive vice-president, has been elected president and general manager. D. K. BROWN, retiring president, was elected chairman of the board. I. J. STAFFORD, director of mill operations, has been elected vice-president for manufacturing. DANIEL HARDT, sales manager, is now vice-president for sales. D. H. SEVERSON, treasurer, is now secretary-treasurer. FRED LEECH has been appointed sales manager.

JAMES F. BRANNIGAN, JR., has been named St. Louis branch sales manager for the Harris-Seybold Co., Cleveland 5, Ohio. He has been with the company since 1939 except for several years in the Army during World War II.



James Brannigan, Jr.



R. W. Reed

R. W. REED has been appointed converting sales manager for the Rhinelander Paper Co., Rhinelander, Wis. He joined the firm in 1948 as research director and was later promoted to technical director.

The line of ROBERTSON photomechanical equipment has been added to the items sold by the special products division of Harris-Seybold Co., 4510 E. 71st St., Cleveland 5, Ohio. The equipment includes cameras, arc lamps, printing frames, whirlers, tables and camera and plate-making items.



... But for maximum economy  
and quality of reproduction

*Call in*

**ECONO**

*Products, Inc.*

MATERIALS and METHODS for BETTER PRINTING  
FROM MOLDED RUBBER PLATES

132 Humboldt Street Rochester 10 New York

For 23 years leading supplier to the rubber plate maker

## SUPPORTING THE PRINTER WITH ADVERTISING

Regular scheduled messages like this, addressed to your customers, are running in

NATION'S BUSINESS  
DUN'S REVIEW  
THE REPORTER  
ADVERTISING REQUIREMENTS  
BURROUGH'S CLEARING HOUSE  
ROUGH NOTES  
THE INSURANCE SALESMAN

Special selling advertisements are running in

JOURNAL OF ACCOUNTANCY  
THE OFFICE  
OFFICE MANAGEMENT

### Selling Ideas Before Your Customers Continuously

The printer sells his product by selling Neenah's product, so Neenah helps the printer sell. The theme presented on this page, which runs in the consumer magazines, is an example of that teamwork.

The idea of multiple letterheads for all but the smallest businesses leads readers naturally to requests for *The Psychology of Business Impression*, which does a big selling job. It wins its way into the front offices even of large businesses. The printing salesman can follow and get the benefit.

To get the most out of this idea, write for the full story from our Printers' Service Department.



## MODERN BUSINESS REQUIRES

# Two Letterheads...or more

In the competition for business and prestige, the company letterhead can play an important part, when management recognizes its various objectives. Certain of its elements—illustrations, slogans, guarantee symbols, etc.—would be out of place on the president's letter, but they step up the results from sales letters. Engineering, accounting and service departments find different items effective on separate letterheads, impossible to include on a general letterhead.

Let the Neenah portfolio, *The Psychology of Business Impression*, show you the many ways in which letterheads can express business character. Included are 24 specimen letterhead treatments with type and production specifications. The coupon below, attached to your own letterhead, will bring you a free copy. Just sign and mail.



### COURTESY COUPON

- ☐ *The Psychology of Business Impression*, with letterheads on Neenah Bond Papers (rag-content 25% to 100% new cotton fibers).
- ☐ Neenah Pattern Kit, a guide to the four grades of Neenah Ledger, with punching, perforating, and ruling guides, for use in designing special forms.

SIGNATURE

IP-1



NEENAH PAPER COMPANY  
Neenah, Wisconsin



*Ever wonder whether...*

**1. IN ORDER TO COMPETE ON LABELS,  
MUST I USE LOW-PRICED GUMMED PAPER?**

**2. IS IT NECESSARY TO ASK, "WHAT'S  
IT GOING TO STICK TO?"**

**3. CAN GUMMED PAPER BE RUN  
SATISFACTORILY ON AN OFFSET PRESS?**

**PERFECTION has the answers!**  
(and they're yours for the asking)

Request "Helpful Hints about Gummed Paper" from your Fine Paper Merchant. If he doesn't stock PERFECTION, ask him to write us for information about the "Helpful Hints" for printers.



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*The Cover?*



*Marvellum,  
of course*

- MARCO (Soil resistant)
- MARVELHIDE
- MARVELLEATHER

Sample books, dummies and test run sheets furnished promptly.

**THE MARVELLUM COMPANY**

*Papers Distinctive*

Holyoke, Mass.

Printed and Coated Specialties including: Coated Covers, Box Coverings, Greeting Card Papers, Gift Wraps, Leatherettes, Photo-mounts, Checkbook Covers, Barrier and Rust Preventive Papers.

## NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

### Restaurant Guest Check Prices

Ennis Tag and Salesbook Co., Ennis, Texas, has just issued a new descriptive price list giving its prices on a specialized line of restaurant guest checks. The firm produces stock guest checks and also prints them to order.

### Bulletin on Imprinting Press

A new bulletin on its redesigned check imprinting press has been prepared by the Champlain Co., 88 Llewellyn Ave., Bloomfield, N. J. The bulletin is illustrated with photographs of the press and gives detailed information on type changing, automatic sheet delivery, and servicing.

### Making a Perfect Impression

How to make reproduction copy by means of the IBM electric typewriter is the subject of a new instruction booklet published by the International Business Machine Corp., 590 Madison Ave., New York 22. The booklet has an explanation of proportional letter spacing, and gives procedure for preparing copy with a flush right-hand margin.

### Circular on Lithograph Inks

A new circular describing its Insta-Lith inks has been issued by the Howard Flint Ink Co., Detroit. Lithographed with Insta-Lith inks on heavy enamel, the circular demonstrates the fine quality of four-color process work possible today. The inks are said to be a new type with such features as fast-setting and drying and water-resistance.

### Business Forms Sample Folder

Users of business forms may secure a specially designed sample file folder from Alfred Allen Watts Co., Inc., 216 William St., New York 38, N.Y. Illustrated with reproductions of sample forms, it also has a list of things to do and not to do in designing printed business forms. On the reverse is a list of instructions and suggestions on how to secure more functional forms through careful design.

### Color Standards and Research

A small booklet giving a listing and short description of all known materials on color standards has been published by Faber Birren & Co., 500 5th Ave., New York 18. Valuable for those dealing with colors and color matching, the book will be sent free to those requesting it on a company letterhead. It is said to be the only complete review of available color standards having a substantial interest to U.S. industry.



### Catalog of Portable Elevators

Bulletin 5211, a catalog of its portable elevator line, has just been issued by the Barrett-Cravens Co., 4609 S. Western Blvd., Chicago 9. In the 36-page publication, various models of hand- and electrically-operated devices are shown, including a number specially adapted to handling of heavy paper loads in printing plants.

### Materials Handling Equipment

A 12-page manual, illustrating and describing its line of platform and fork trucks, and floor cranes is now available from the Elwell-Parker Electric Co., 4205 St. Clair Ave., Cleveland 3, Ohio. With many illustrations of the various models, the book contains a number of general operating photographs and complete specifications.

### Estimator's Guide, Price List

A newly-designed catalog has been published by Reinhold-Gould, Inc., 535 5th Ave., New York paper merchant. Combined with the price list is an "estimator's guide," which includes special tables, packing schedules, lightweight differentials, mill stocking data, tips on ordering paper and other practical answers to paper-buying problems.

### Cut-Out Folder on Litho Specialty

Goes Lithographing Co., 42 W. 61st St., Chicago 21, lithographic specialty printing firm, is sending out a folder containing a sample of an "automobile license" blotter. The suggestion is made that a printer can buy these and imprint his own name for self-advertising, or imprint them for a customer. The lithographed blotters carry the designs for the license plates of 48 states, the District of Columbia, and 10 Canadian provinces.

### Case of Vanishing Profits

*The Case of the Vanishing Profits* is the title of the April, 1953, issue of Graphic 6, published by the Harris-Seybold Co., 4510 E. 71st St., Cleveland, Ohio. Written in the form of a one-act play by Jack Kromberg, the text gives a complete explanation of the problem of taxes in running a business. Mr. Kromberg is a New York City CPA specializing in the graphic arts industry. His "mystery" gives authentic information and was reviewed by the Bureau of Internal Revenue in January.

### What Printers Shouldn't Copy

What Uncle Sam doesn't like to have reproduced is detailed on a 9x12-inch wall chart that can be obtained free from Peerless Photo Products, Inc., Shoreham, Long Island, N. Y., manufacturers of photocopy equipment. Among the items listed as illegal to copy are obligations, paper currency and securities of the United States government, various types of certificates, coupons, notes, checks and drafts, etc. Printed on a four-ply cardboard, it's punched to hang in a handy spot for reference.

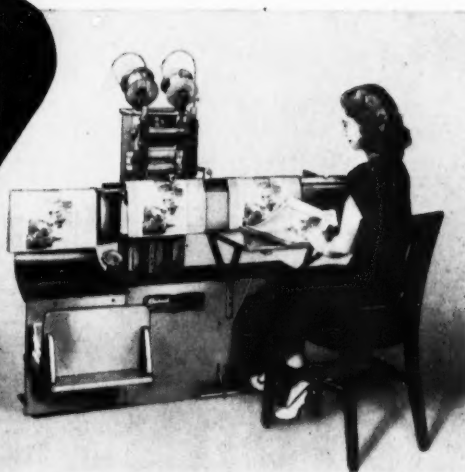
**1 OPERATOR  
DOES THE WORK  
OF 2**

with a

**Rosback**

**AUTO-STITCHER**

Patented Oct. 28, 1952



(Stagger the stitches if desired with an optional built-in accessory attachment.)

With a Rosback Auto-Stitcher you can enjoy the faster production and all the other advantages of automatic stitching and do so at a 50% saving in labor costs as compared to ordinary hand stitching.

The Auto-Stitcher saddle-stitches folded sizes up to 10" x 14", any number of pages from two single 4-page sheets or single signatures up to booklets  $\frac{3}{16}$ " in thickness ( $\frac{3}{8}$ " folded). Machine is equipped with two standard quarter-inch stitcher heads, to place either one or two stitches using round wire from No. 25 to No. 30.

Operator gathers signatures and places the collated booklets on the Auto-Stitcher saddle. Booklets are automatically conveyed to the stitcher heads and one or two stitches, as required, are automatically placed. Stitched booklets are then automatically ejected into an adjustable stacker delivery (or onto a continuous belt delivery as mentioned at right.)

Other outstanding advantages include

variable speed control that enables operator to stitch at any desired speed up to 68 booklets per minute; adjustable height of collating table to suit convenience of operator; foot control treadle for stopping and starting at any point of the stitching cycle; automatic brake to stop machine instantly when operator removes her toe from the treadle; and an accessory attachment, built into the machine at small extra cost, for staggering the stitches.

If you are looking for important ways to cut costs, or for new ways to make substantial extra profits on a small investment, ask your Rosback Dealer for full details of the Auto-Stitcher. Or write us for complete descriptive bulletin.

Continuous Belt Delivery (patent applied for) now also available for the Auto-Stitcher as optional extra equipment at extra cost. Write for special bulletin.

If you now own an Auto-Stitcher, ask your Rosback Dealer how you can add the new Continuous Belt Delivery to your present machine.

**F. P. ROSBACK COMPANY • Benton Harbor, Mich.**

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,  
GANG STITCHERS AND PAPER PUNCHING MACHINES

For  
MAXIMUM  
PRODUCTION  
at  
MINIMUM  
COST use...

# HURON

## ONE-TIME CARBON

Avoid costly collating delay in the production of carbon interleaved forms by using HURON one-time carbon. Whether you use roll carbon or ready-cut sheet carbon in your business, you'll recognize at once the superior performance of the HURON line. It handles perfectly — jogging, collating or gathering — without tack or curl.

HURON roll carbon is precision wound to eliminate machine slowdown. Ready-cut sheet carbon is dimensionally accurate to facilitate proper jogging and insure true alignment with the manifold sections in any form.

For maximum efficiency and production economy try HURON one-time carbon in your next order for interleaved forms.

Ask your paper supplier  
or write for pattern folder  
and samples.



A MARK OF QUALITY

PORT HURON SULPHITE & PAPER CO.

PORT HURON, MICH.

NEW YORK  
CHICAGO  
SAN FRANCISCO

# Kimberly-Clark

## COATED PRINTING PAPERS



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**ALABAMA**  
Birmingham.....Sloan Paper Company  
**ARIZONA**  
Phoenix.....Blake, Moffitt & Towne  
Tucson.....Zellerbach Paper Company  
**ARKANSAS**  
Little Rock.....Arkansas Paper Company  
**CALIFORNIA**  
Emeryville Oakland Division.....Zellerbach Paper Company  
Eureka.....Zellerbach Paper Company  
Fresno.....Blake, Moffitt & Towne  
Fresno.....Zellerbach Paper Company  
Long Beach.....Blake, Moffitt & Towne  
Los Angeles.....Blake, Moffitt & Towne  
Oakland.....Zellerbach Paper Company  
Redding.....Zellerbach Paper Company  
Sacramento.....Blake, Moffitt & Towne  
San Bernardino.....Zellerbach Paper Company  
San Diego.....Blake, Moffitt & Towne  
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San Francisco.....Blake, Moffitt & Towne  
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San Jose.....Blake, Moffitt & Towne  
San Jose.....Zellerbach Paper Company  
Santa Rosa.....Blake, Moffitt & Towne  
Stockton.....Blake, Moffitt & Towne  
Stockton.....Zellerbach Paper Company  
**COLORADO**  
Denver.....Carpenter Paper Company  
Pueblo.....Carpenter Paper Company  
**CONNECTICUT**  
Hartford.....The Rourke Ena Paper Company, Inc.  
New Haven.....Bulkeley, Dutton & Co.  
**DELAWARE**  
Wilmington.....Whiting-Patterson Company  
**DISTRICT OF COLUMBIA**  
Washington.....The Barton, Duer & Koch Paper Co.  
**FLORIDA**  
Jacksonville.....Knight Brothers Paper Company  
Miami.....Knight Brothers Paper Company  
Orlando.....Knight Brothers Paper Company  
Tallahassee.....Knight Brothers Paper Company  
Tampa.....Knight Brothers Paper Company  
**GEORGIA**  
Atlanta.....Sloan Paper Company  
Augusta.....Dillard Paper Company  
**HAWAII**  
Honolulu.....Honolulu Paper Co., Ltd.  
**IDAHO**  
Boise.....Blake, Moffitt & Towne  
Boise.....Zellerbach Paper Company  
Pocatello.....Carpenter Paper Company  
**ILLINOIS**  
Chicago.....Berkshire Papers, Inc.  
Chicago.....Chicago Paper Company  
Chicago.....Midland Paper Company  
Chicago.....Swigart Paper Company  
**INDIANA**  
Indianapolis.....Crescent Paper Company  
**IOWA**  
Des Moines.....Carpenter Paper Company  
Sioux City.....Carpenter Paper Company  
**KANSAS**  
Topeka.....Carpenter Paper Company  
Wichita.....Western Newspaper Union  
**KENTUCKY**  
Louisville.....The Chatfield Paper Corp.  
**LOUISIANA**  
Baton Rouge.....Louisiana Paper Co., Ltd.  
New Orleans.....The D and W Paper Co.  
Shreveport.....Louisiana Paper Co., Ltd.  
**MAINE**  
Augusta.....Carter, Rice & Company Corp.  
**MARYLAND**  
Baltimore.....Baltimore Paper Company, Inc.  
**MASSACHUSETTS**  
Boston.....Carter, Rice & Company Corp.  
Springfield.....Bulkeley, Dutton & Co.  
Worcester.....Esty Paper Division  
**MICHIGAN**  
Detroit.....Seaman-Patrick Paper Co.  
Grand Rapids.....Quimby-Walstrom Paper Company  
Lansing.....Dudley Paper Company  
**MINNESOTA**  
Minneapolis.....Carpenter Paper Company  
St. Paul.....Carpenter Paper Company  
**MISSISSIPPI**  
Jackson.....Jackson Paper Company  
Meridian.....Newell Paper Company  
**MISSOURI**  
Kansas City.....Carpenter Paper Company  
St. Louis.....Beacon Paper Company  
St. Louis.....Shaughnessy-Knisp-Hawe Paper Co.  
St. Louis.....Tabey Fine Papers, Inc.

**MONTANA**  
Billings.....Carpenter Paper Company  
Great Falls.....Carpenter Paper Company  
Missoula.....Carpenter Paper Company  
**NEBRASKA**  
Lincoln.....Carpenter Paper Company  
Omaha.....Carpenter Paper Company  
**NEVADA**  
Reno.....Blake, Moffitt & Towne  
Reno.....Zellerbach Paper Company  
**NEW JERSEY**  
Newark.....J. E. Linde Paper Company  
**NEW MEXICO**  
Albuquerque.....Carpenter Paper Company  
**NEW YORK**  
Albany.....Hudson Valley Paper Company  
Buffalo.....Hubbs & Howe Company  
New York.....Baldwin Paper Company, Inc.  
New York.....Bulkeley, Dutton & Co., Inc.  
New York.....The Canfield Paper Co.  
New York.....Forest Paper Company, Inc.  
New York.....J. E. Linde Paper Company  
New York.....Royal Paper Corporation  
Rochester.....Hubbs & Howe Company  
Syracuse.....Hubbs & Howe Company  
Troy.....Troy Paper Corporation  
**NORTH CAROLINA**  
Charlotte.....Dillard Paper Company  
Greensboro.....Dillard Paper Company  
Raleigh.....Dillard Paper Company  
Wilmington.....Dillard Paper Company  
**OHIO**  
Akron.....The Milcraft Paper Company  
Cincinnati.....The Chatfield Paper Corporation  
Cincinnati.....The Johnston Paper Company  
Cleveland.....The Milcraft Paper Company  
Cleveland.....The Petrucci Paper Company  
Columbus.....The Scioto Paper Company  
Toledo.....The Ohio & Michigan Paper Co.  
**OKLAHOMA**  
Oklahoma City.....Carpenter Paper Company  
Tulsa.....Taylor Paper Company of Oklahoma  
**OREGON**  
Eugene.....Zellerbach Paper Company  
Portland.....Blake, Moffitt & Towne  
Portland.....Zellerbach Paper Company  
**PENNSYLVANIA**  
Harrisburg.....Penn Paper Co.  
Philadelphia.....Paper Merchants, Inc.  
Philadelphia.....D. L. Ward Company  
Pittsburgh.....Whiting-Patterson Company  
Pittsburgh.....The Chatfield & Woods Co. of Pa.  
**RHODE ISLAND**  
Providence.....Carter, Rice & Company Corp.  
**SOUTH CAROLINA**  
Columbia.....Palmetto Paper Company  
Greenville.....Dillard Paper Company  
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Chattanooga.....Bond-Sanders Paper Co.  
Knoxville.....Southern Paper Company, Inc.  
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Nashville.....Bond-Sanders Paper Co.  
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Amarillo.....Carpenter Paper Company  
Austin.....Carpenter Paper Company  
Dallas.....Carpenter Paper Company  
El Paso.....Carpenter Paper Company  
Fort Worth.....Carpenter Paper Company  
Harlingen.....Carpenter Paper Company  
Houston.....Carpenter Paper Company  
Lubbock.....Carpenter Paper Company  
San Antonio.....Carpenter Paper Company  
**UTAH**  
Ogden.....Carpenter Paper Company  
Salt Lake City.....Carpenter Paper Company  
Salt Lake City.....Zellerbach Paper Company  
**VIRGINIA**  
Richmond.....Cuthorne Paper Company  
**WASHINGTON**  
Seattle.....Blake, Moffitt & Towne  
Seattle.....Zellerbach Paper Company  
Spokane.....Blake, Moffitt & Towne  
Spokane.....Zellerbach Paper Company  
Tacoma.....Blake, Moffitt & Towne  
Tacoma.....Zellerbach Paper Company  
Walla Walla.....Zellerbach Paper Company  
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Milwaukee.....The Bower Paper Company  
Milwaukee.....Sensenbrenner Paper Co.

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American Paper Exports, Inc., New York, U. S. A.  
Cable Address: APEXINC—New York

KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

250 Park Avenue, NEW YORK 17  
155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3  
900 Peachtree Street, N. E., ATLANTA 5

THE INLAND PRINTER for April, 1953

# Let's swap ideas

Match your printing ideas with these —  
and win a \$50 Bond!

## TIP O' THE MONTH from Kimberly-Clark

Printers call themselves "the world's worst advertisers" because they usually fail to promote themselves adequately. We heard of a printer who knew he needed to advertise his business, but didn't know the best way to do it. So he visited his best customer, who had an advertising department, and explained his problem. He also indicated he was willing to pay for any time they put on the job. Soon the customer had a list of plus-factors which highlighted the printer's strong points, then a rough dummy, then some copy and further sales features. It wasn't long before the printer had a small booklet, *written from a customer's viewpoint*, about his business. It was far more successful than if he had written it himself! And when giving out a book he never fails to comment, "A customer of mine wrote it for me." Why don't you ask a client how to advertise your business?

## Acetate sheet speeds booklet preparation

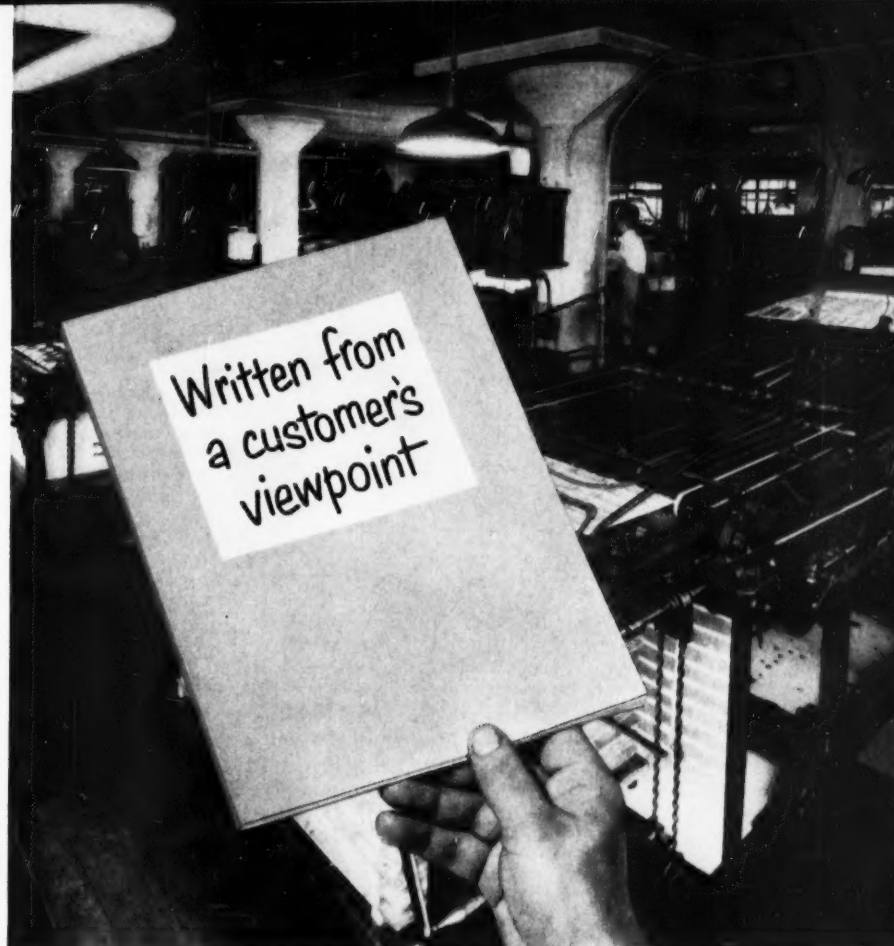
In the preparation of booklets and pamphlets we save considerable time and trouble through the use of an acetate sheet as follows. The acetate is cut to the full size of the page, the trim size marked in ink showing trim margins in their correct size and position. Corners are notched between the full size and the trim size (allowing us to mark proofs to trim size without measuring). The type page size is then marked on the trim page, again with the proper position and with margins as they are to appear on the printed sheet. The proper identification is marked on the sheet on the correct side to enable the compositor, makeup man and lockup man to determine overhanging indentations, run-ins, bleeds, etc., and to give page size proofs including proper margins without having to lock forms on the press. This also helps the lockup man to figure gutter and trim margins.

Robert Graf, Superintendent, Printing Industry,  
Wisconsin State Prison, Waupun, Wisconsin

## Holds type in mortise

Very often a cut has to be mortised and lines of type (hand-set or machine set) "plugged" into the mortise. To hold the type, undercut the wood base of the engraving in a few places and cut a few six point slugs a little under regular height. Place the slugs in the undercut grooves and allow them to protrude perhaps a fraction of a point. This will afford sufficient pressure to hold the inserted type, even in a platen press form.

Rumsy Payne, Printing Division,  
Gates Rubber Co., Denver, Colorado



Read about a new way for printers to promote extra business, in column at left. For a sure way to produce better printing, read below about HIFECT ENAMEL.

## Labels help printer three ways

To help prevent rush orders for forms, we place a label on at least one or two packages in every order. The label says: "DO NOT OPEN this package until all other packages of this form have been used . . . THEN when you open this package, reorder from Stark-Rath Printing Company, Duplicate Order No. \_\_\_\_." The use of these labels has increased our repeat orders, decreased our rush jobs, and helped our customers keep up to date on their stock.

Henry M. Bettman, Sales Manager,  
Stark-Rath Printing Co., San Francisco, Cal.

## Do you have an item of interest? Let's swap ideas!

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising we will give the sender name credit and a \$50 Defense Bond. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas," Room 436, Kimberly-Clark Corporation, Neenah, Wisconsin.

## It pays to advertise—on HIFECT ENAMEL!

Aside from the obvious fact that it gives you sparkling reproduction—there are many press room reasons why printers everywhere are talking about Kimberly-Clark Hifect Enamel. Here's a paper that's excellent for work and turn multicolor printing—that holds staples well and folds in either direction without cracking. Hifect is a clean sheet with good trapping qualities. It registers

"dead on" and jogs well on delivery. With Hifect, your form stays clean, and there's never a worry about picking. If you haven't had the pleasure of working with a quality sheet that handles beautifully, now is the time to try Hifect Enamel. Recommended for school annuals, colorful mailing pieces, catalogs, recipe books—all fine printing jobs where distinctive quality is your goal.



Products of  
**Kimberly-Clark**

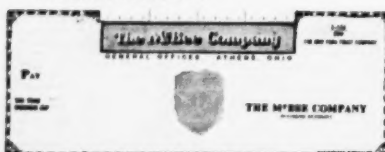
© KIMBERLY-CLARK CORP.



## WHY **Siebold** SAFETY INKS MAKE CHECK PRINTING

### DOUBLY PROFITABLE

- 1. YOU MAKE AN EXTRA PROFIT**  
by printing the specially designed  
**SAFETY PAPER** that makes checks  
**TAMPER-PROOF.**



- 2. YOU MAKE YOUR REGULAR PROFIT**  
on printing the face of the check.

"OVER A  
HALF CENTURY"  
OF SERVICE



Manufacturers of  
**ELECTRON-O-PLATE**  
machines

MEMBER: Lithographic Technical Foundation—National  
Association of Photo Lithographers—National Association  
of Printing-ink Makers—National Printing-Ink Research  
Association—N. Y. Employing Printers Association.

Write Dept. A.

When a Lithographer or Printer manufactures his own safety paper by printing plain stock with Siebold Safety Inks, he can offer his customers *Check Paper* with distinctive individual pantograph designs—which offer an added protection against alteration by chemicals or erasures.

Siebold Safety Inks can be run successfully from any type of lithographic plate or letter press electrotpe. They are priced F.O.B. New York at \$3.50 per single pound, \$3.00 per pound in lots of 5 lbs. and over. One pound will print 5 to 10 reams of paper—based on a 22 x 34 sheet printed 24 up.

Here is a Sales Tool that can help you win old or new customers and keep old ones happy.

Write for the Siebold Safety Ink Sample Book showing the 19 colors available. Do it today.

J. H.  
& G. B.

**Siebold**

INCORPORATED

MANUFACTURERS OF  
PRINTING, LITHOGRAPHIC

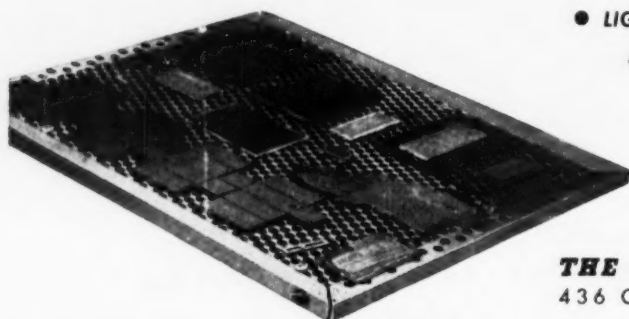
**INKS**

AND SUPPLIES

150 VARICK STREET • (Dept. A) • NEW YORK 13, N. Y.

## Sterling Toggle Hook & Base System

**in magnesium.** The first lightweight honeycomb base offered to the printing industry. It provides easy accurate register on solid, level forms. Make-ready holds up throughout the run—no shrinking, warping or rocking cuts.



Sterling Toggle Register Hooks with measured movement aid in obtaining hair-line register—a quarter turn of the wing key advances the hook 1 point—printers' measure.



- LIGHTER WEIGHT
- EASIER HANDLING
- FASTER CHANGEVER
- AVAILABLE NOW!

Write today for our brochure "Profitable Letterpress Printing"

**THE PRINTING MACHINERY COMPANY**  
436 Commercial Square • Cincinnati 2, Ohio



*Batten, Barton, Durstine  
& Osborn, Inc.*

*Ray Kruskopf*

*Harry D. Thorn*

**GENERAL MANAGER**  
Cream of Wheat Corporation  
*D. F. Bull*

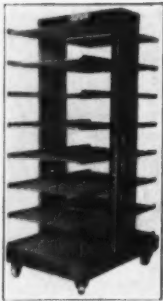


## MAYVILLE GALLEYS are in a CLASS BY THEMSELVES!

Available in  
12 stock sizes

Specials on  
Request

Rust Resistant Black Beauty Steel—plus exclusive, construction features like re-enforced corners and **safety rolled edges** make Mayville galleys your best buy. They stay cleaner and last longer, because they can't rust—and because the re-enforced corners and heavy duty rolled edge give them longer life! Write for literature on galleys, galley cabinets and stock racks.



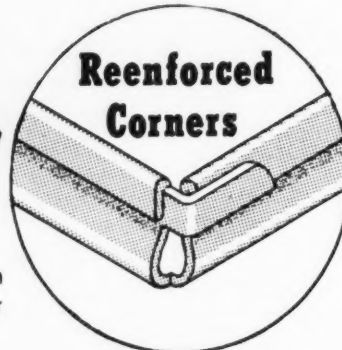
### STOCK RACKS

give you 30 sq. ft. of portable shelf space. 16 removable masonite shelves, 13 1/2 x 20". Rigid construction—ballbearing casters. Only \$72.00 complete. Save Space. Save Money.

## MAYVILLE METAL PRODUCTS CO.

MAYVILLE, WIS.

Order from  
your dealer



NOTE: Safety Heavy  
Duty Rolled Edge.

*Bauer's back with the original*

# ELIZABETH

ROMAN  
SWASH  
ITALICS

*to broaden their selection of fine types*

FUTURA

BAUER TOPIC

**FUTURA DISPLAY**

BETON

WEISS

LUCIAN

BAUER BODONI

*Lilith*

CORVINUS

*Stradivarius*

*Bernhard Cursive*

*Trafton Script*

**CARTOON**

*Gillies Gothic*

*Legend*

BALLE INITIALS

See and compare, then specify Bauer Types for outstanding compositions.

For complete specimens, see your nearest Bauer type dealer or write on your letterhead to:

*Bauer* ALPHABETS, INC.

235 East 45th Street, New York 17, New York

DISTRIBUTOR OF ORIGINAL BAUER TYPES



**DIALECT? . . .** No, just a smart pressman who used GBW ink talking about the sharp, crisp pattern on his try-sheets. After all, those little marks determine the quality of the job—and his reputation. That's why he uses GBW—the quality ink of proved performance. But he doesn't need that magnifying glass to see our service. Every customer is important—every ink problem is important. Submit your ink problems to us.

"Dots **ALL** Right"



WRITE  
FOR THE  
PRESSMAN'S  
POCKET  
MANUAL

more than 50 pages crammed with suggestions to help you solve your problems on ink handling, drying time, trouble shooting, dampening control, etc. Just ask for "Using Ink" and it's with our compliments.



FOR OFFSET - LETTERPRESS - DIE STAMPING

**GAETJENS, BERGER & WIRTH, INC.**

GAIR BLDG., 35 YORK ST.  
BROOKLYN 1, N. Y.

215 S. ABERDEEN ST.  
CHICAGO 7, ILL.



**SPEEDINK**

A superior ink for Letterpress and Offset. Uniform from batch to batch—color by color. They set up quickly and dry so rapidly that they can usually be backed up in an hour.



**FALPACO  
COATED BLANKS**  
add  
extra sales punch

Falpaco Coated Blanks assure finest reproduction, greater contrast in color, and perfect register—all very important factors in sales effectiveness of a point-of-sale display.

For more attractive and effective point-of-sale displays, car cards and calendars, standardize on Falpaco quality.

These two outstanding point-of-sale displays were produced by Chittum-Kidd Company of Baltimore, for Vick Chemical Company and the Chap Stick Company, on 10-ply Falpaco coated blanks, coated one side for letterpress.

Specify Falpaco on your next point-of-sale display.

*Distributed by  
Authorized Paper Merchants  
from Coast-to-Coast*



**FALULAH PAPER COMPANY**

New York Office—500 Fifth Avenue, New York 36 • Mills: Fitchburg, Mass.

# Inflation... LICKED!

Dear Graphic Arts Industry:

YOU made it possible. You mailed . . . wired or phoned countless orders, eliminating all sales costs and enabling us to ship over \$9,000,000 worth of BAUM-FOLDERS the past three years, at the Miraculously-low . . . Pre-Korean 1950 prices.

Since 9/1/49 we have given five wage increases totaling 42¢ an hour and have absorbed 20% to 35% increase in cost of aluminum . . . steel . . . motors . . . pumps, etc. So, today, some models are being sold for less than actual cost . . . and (regretfully) a moderate increase is inevitable . . . to take effect, without further notice, in April. Therefore . . . DO order YOUR "Gold-Mine for a Life-Time" NOW. As low as \$100 initial . . . balance 30 months out of increased "Velvet" PROFITS. No finance charge . . . just simple interest.

Phone me NOW . . . collect . . . Lombard 3-8164 . . . Philadelphia. Let's talk it over. Thanks a million.

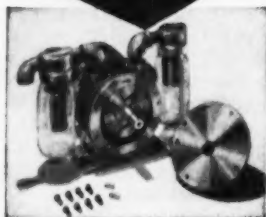
*Russell Ernest Baum*

615 Chestnut St., Phila. (6) Pa.

PHONE: LOMBARD 3-8164

**FORGET THE OIL!**

**GAST** rotary  
Oil-less AIR PUMPS  
never need it!



Original  
equipment  
manufacturers  
for over  
25 years

YOU CAN FORGET pump oiling problems—if your equipment manufacturer has provided Gast Oil-less Air Pumps.

THEY RUN ENTIRELY *without oil* in the pumping chamber. Carbon rotor vanes lubricate themselves—through thousands of hours' use. Ball bearings are sealed outside the air chamber—and greased for life.

THEY DELIVER AIR that's absolutely oil-free! Stock can't be contaminated with oil droplets. Use either—or *both* vacuum and pressure ports. No oilers or oil filters needed.

PRECISION-BUILT for high-performance and dependability. Sizes from 3.5 to 24 C.F.M., 3 to 10 lbs. pressure, 10 to 20 in. vacuum.



AIR MOTORS • COMPRESSORS • VACUUM PUMPS  
(TO THREE H.P.) (TO 30 LBS.) (TO 28 INCHES)  
GAST MANUFACTURING CORP., 104 Hickley St., Benton Harbor, Mich.

COMPLETE SERVICE IN  
RUBBER FOR THE PRINTER  
BY WILSOLITE

Bakelite Plastic Materials

Goodyear Printers Supplies:

- ▶ Plate Mounting Materials
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Announcing The

# NEW WESEL FLAT SHAVER

## SHAVES EVERYTHING INCLUDING OVERHEAD!

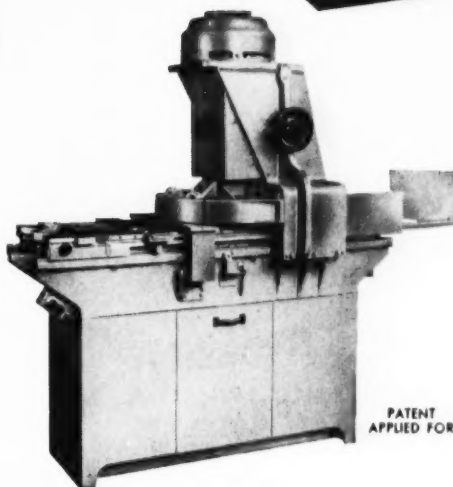
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DESIGNED EXPRESSLY  
FOR PLASTICS

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More Accurate  
Smoother Shaving
- ★ Roughs and Finishes  
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Operation
- ★ Uses Inexpensive  
Carbide Cutters
- ★ Cutters Can Be Sharp-  
ened in your Plant
- ★ Down Time is Almost  
Negligible

Shaves Plastic, Metal and  
Wood To Tolerances of  $\pm .001$ "

Fulfills the exacting requirements of plastic plate-makers, electrotypes, stereotypers and engravers. Shaver produces plates with parallel printing surfaces and backs. The vertical milling head insures smoother ridge-free backs than are attainable by any other cutting method. Maximum plate size 21" x 30". Get complete information today on the shaver that increases efficiency and reduces overhead.

Write For Literature  
and Prices Today



PATENT  
APPLIED FOR

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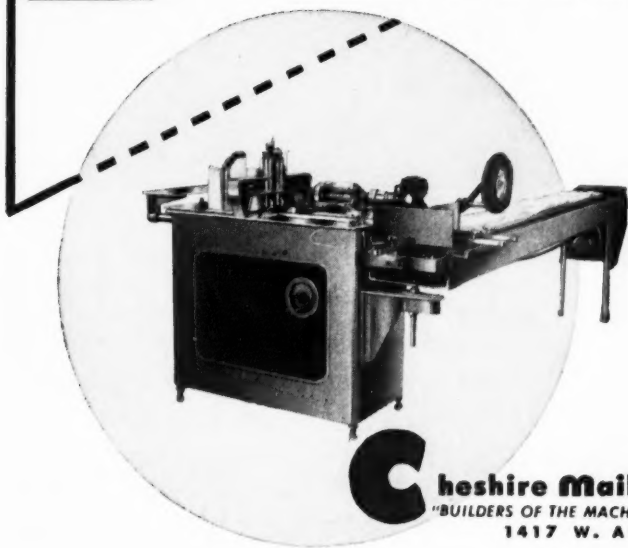
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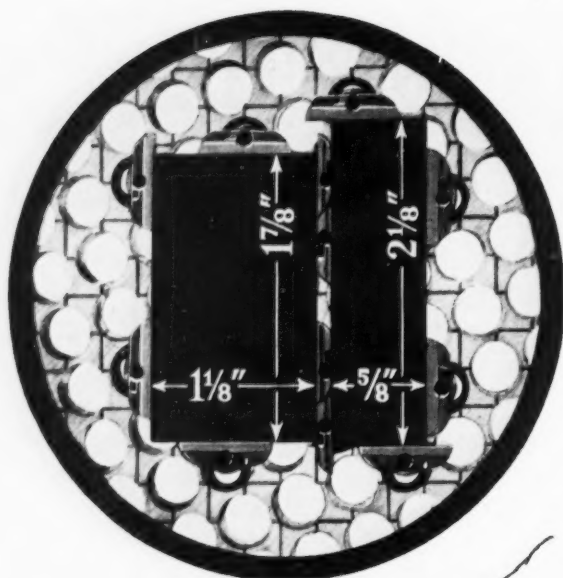
Let Us Survey Your  
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Write Your Requirements

**CHESHIRE**

**Cheshire Mailing Machines, Inc.**

"BUILDERS OF THE MACHINE WHICH MADE MAILING OF MASS CIRCULATIONS PROFITABLE"  
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Design's the thing that makes Blatchford Base unique.

It's your key to faster, easier, more accurate make-up. Here's why...

In the Blatchford honeycomb pattern, there are 864 holes per square foot. This means you can mount plates of any size and shape anywhere and be sure of ample anchorage on every part of every plate.

Blatchford's carefully engineered pattern of "one-line" and "two-line" holes also makes plate-spotting extremely easy.

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As a team, the Blatchford Base and Catch assure uniform plate support, permanent plate anchorage... less chance of slippage and uneven wear.

Users of the Blatchford plate mounting system find it invaluable in everyday use. And for special work, it's often the only system in the shop that can do the job.

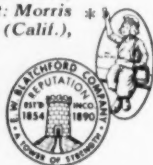
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Blatchford Division NATIONAL LEAD COMPANY  
— Chicago, Cincinnati, Cleveland, Dallas, St. Louis;  
New York: E. W. Blatchford Co.; Pacific Coast: Morris  
P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.),  
Portland, Seattle.

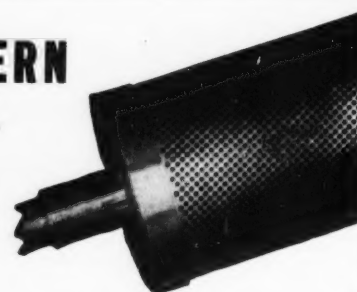
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Magnesium or Standard Metal



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- Uniform foundation gives plates proper support
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manufacturers  
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units for all Miehle  
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... and many others of the most desirable type faces in the world. Send for the Centaur Broadside, designed for us by Bruce Rogers. All may be had at the famous type foundry of

**MACKENZIE & HARRIS, Inc.**

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# VERNEN

NUMBER 114



\$1234567890¢

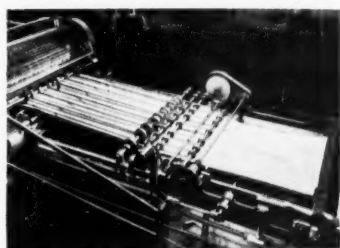
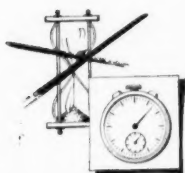
This tall thin gentlemam is a recent newcomer to the growing family of Baltotypes. He has already earned a place in many composing rooms, that feature creative typography.

Available in 14 to 72 point from your dealer or write direct.

## BALTOTYPE

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Hess & Barker's 4 to 8 color letterpress advances the art of fine color printing to the high speed production classification. Feeding from a roll, sheets are delivered at the rate of 10,000 an hour, rewound rolls 600 feet per minute. Paper, plate, makeready, ink and running costs go down, enabling you to meet competition, thus increasing your sales and profits.

Write for additional information

## HESS & BARKER

Printing Press and Equipment Manufacturers

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Telephone: PE nnypacker 5-4070



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give you...

- PERFECT NUMBER SEQUENCE through jam-proof, non-skip design.
- CLEAN SHARP IMPRESSIONS of every number, every time—no gumming or smudging.
- ACCURATE REGISTER...consistently even line up of every number for neatest impressions possible.

Machine Illustrated: PARALLEL ROTARY MODEL

Cam-actuated and designed for modern rotary presses, this sturdy machine prints up to 6 numbers in an accurately registered line parallel to the impression cylinder. Rugged numbering wheels, equipped with heavy-duty ratchets, are mounted in a one-piece, curved-base steel frame. Custom-curved number faces conform to cylinder curvature. Easily mounted with Wetter QUIK-LOK clamp base to save set-up time and eliminate mounting-ring adapters. Available in either Roman or Gothic style figures.

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That's why—no matter what you try—you can always NUMBER IT BETTER WITH A WETTER.

Write for free descriptive folder today.



## WETTER NUMBERING MACHINE CO.

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★ SOLD BY ALL DEALERS

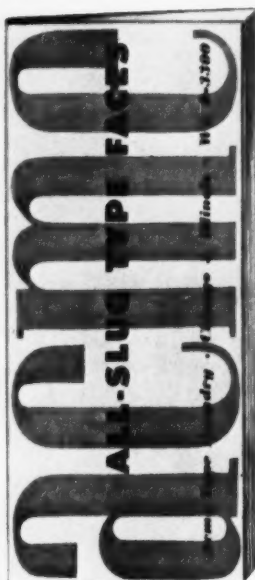
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(Ludlow) display typesetting for 50c to 75c per line (22c pica ems). Economy rates to meet the demands of today's competition — price-wise! Order **ACME TYPES** — more than 200 series of **ALL-SLUG** faces.

Get a catalog (illustrated at right). Shown are all sizes, ranges, capitals, lower case letters, and figures — ornaments and borders. Keep the catalog handy for ordering and layout.

Write for a free copy. **ACME TYPE** is a cross country foundry/supplier — same-day service, complete composition, makeup, reproduction proofs, Foundry type, linotype, monotype, woodtype — 600 face!

# ACME



# TYPE

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Chicago 5, Illinois

**Roberts**  
NUMBERING MACHINE CO.

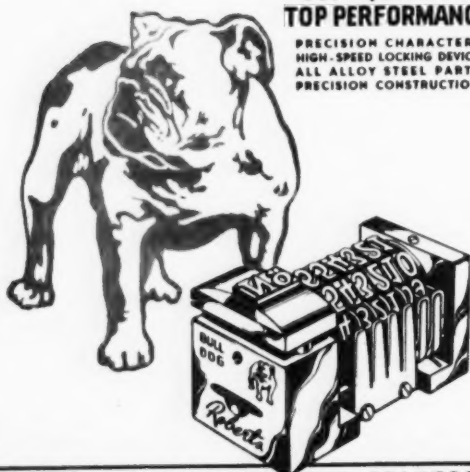
SINCE 1889

700 Jamaica Ave. Brooklyn 8, N.Y.

## New BULL DOG TYPE HIGH Typographic Machine

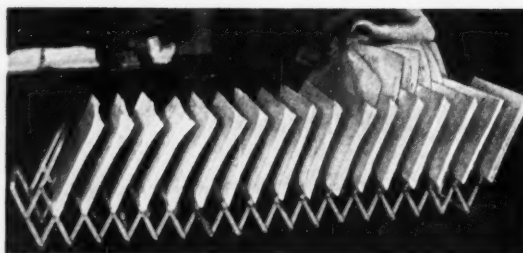
**TOP QUALITY  
TOP PERFORMANCE**

PRECISION CHARACTERS  
HIGH-SPEED LOCKING DEVICE  
ALL ALLOY STEEL PARTS  
PRECISION CONSTRUCTION



BUILT BY ROBERTS MASTER CRAFTSMEN

## PROFITABLE COLLATING



with

## Evans GATHERING RACKS

• Turn the money you lose on collating into a handsome profit! You can **earn \$ .90 per M** profit on collating! Your list price for collating is \$1.25 per M. It costs only about \$.35 per M to collate from an **Evans** Gathering Rack. This leaves \$.90 per M **PROFIT!**

• 3,500 sheets an hour are easily collated by one unskilled worker, standing or sitting. No fatigue. Racks are all aluminum, each section holding 500 sheets at inclined angle. Use racks singly, or two or more together. Racks collapse for setting aside.

**GUARANTEED** to produce **quicker and more accurate** results than any other collating aid on the market.

**SHOWN:** 18-section TU Rack at \$25.00.  
7 other Models, \$10.00 to \$16.50.

See Your Dealer or Write:

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Make tough inks dissolve

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Get **PHENOID**

TRADE MARK

Just pour a few drops of Phenoid on any plate, type or press part and you'll be amazed—the toughest inks start to dissolve *instantly*. Perfect for getting rid of tough quick-drying or red process inks. Avoid rubbing or scrubbing—let Phenoid do the hard work! Harmless to wool, metal, fabric and your hands. Used by leading printers.

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Self Spraying

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TRADE MARK

PRESS BUTTON  
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For Relief from  
**STATIC  
ELECTRICITY**  
\$3.90 PER CAN



Just Write

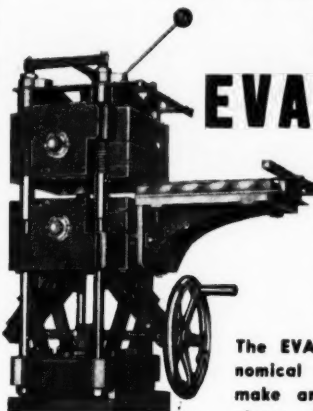
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IN THE

## EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt, 220 volt, or other specifications

### SPECIFICATIONS

- Platen 11" x 13"
- Inside chase 10" x 12"
- Over 50 tons uniform pressure
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space
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- Mounts on bench 23" high.
- Shipping weight 600 lbs.

**AMERICAN EVATYPE CORP.**

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### EXTENSION DELIVERIES

for MIEHLE, BABCOCK, PREMIER and other presses

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Special purpose equipment for the Graphic Arts Industry

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Slide-In Door  
(not shown)  
Keeps  
Stocks Even

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FAST, ECONOMICAL

14" x 24" .... \$24.00

18" x 24" .... 30.00

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MACHINERY WORKS**

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CHICAGO 6 — RA 6-1877

WITH A  
TAYLOR

## REGISTERSCOPE

YOU CAN  
SEE THE  
PROFITS



You can see that forms are in register—before they go to press—when you install a Taylor Registerscope on your present, semi-steel imposing surface. Form Makeup is speeded up. Press standing time to secure register is virtually eliminated. You gain extra hours of *productive* press time.

**TRIAL PLAN**—Write for details of our trial installation plan. Without obligation you can prove to yourself how the Registerscope will save time and increase production in your own plant. We'll show you how its moderate first cost can be quickly earned through your increased profits.

Other Registerscope models are available for smaller presses and for rotaries.

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- 1 ▶ LOWER PLATE COSTS
- 2 ▶ REDUCE MAKE-OVERS
- 3 ▶ GIVE LONGER RUNS
- 4 ▶ ASSURE PERFECT REPRODUCTION

**FREE  
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COUPON  
FOR  
SAMPLE**

**LITHO-CHEMICAL  
& SUPPLY CO.**

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Without obligation please send sample and complete information on LITH-KEM-KOTE.

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Company .....

Address .....

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**RATES:** Ordinary classified, \$1.10 a line per insertion (figure 38 characters per line); minimum \$3.30. Used monthly, \$35 a year for 3 lines; \$10 a year for each additional line.

Situation Wanted, 90¢ a line; minimum \$2.70.

Display Classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$21; used 12 times, \$16 per insertion. Two to four inches used one time, \$19 per inch. Full rate schedule on request. Please send payment with order.

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### CARB-N-SET PENETRATING GLUE

(Trade Mark Reg. U. S. Pat. Off.)  
Since 1936—the Special Adhesive that Printers use from coast to coast to pad carbon interlocked set forms. It binds the stub "between the sheets." It's ready to use and easy to apply.

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Engineering Service & Materials  
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EDITION BOOKBINDERS

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not to dry out • minimum penetration • Up  
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- \* Absolutely Guaranteed

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• **HOLLOW DRILL SHARPENER**

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Office, factories and Show Room  
GRAND HAVEN, MICHIGAN



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### THE DOYLE INFRA-RED DRYER\*

for all types of printing machinery

### THE DOYLE VACUUM SHEET CLEANER\*

Removes dirt, dust, lint and dry spray from paper while printing.

\*Patented

J. E. Doyle Co., 1220 W. 6th St., Cleveland

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- 56" 1/0 2-color Miehle with feeder and ext. del.
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- Brackett Safety Trimmer, Model 4B
- Model 25 Linotype new style with Quadder

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TELEPHONE BEekman 3-1791

• **2-0-MIEHLE** Ser. 14458 Dexter Feeder & Ext. Del. Also 24-4-Roller Miehle Ser. 17981 Dexter Feeder & Ext. delivery. Both of these machines are in excellent condition. Chief Printing Co., 3641 S. Iron St., Chicago, Illinois.

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• **AN EXTENSIVE LINE** of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kansas.

# EQUIPMENT FOR SALE (Continued)

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Lithographic Presses including  
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3 LB Harris, Model 65 Miehle,  
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No. 3 Miehle Unit  
Miehle 68" and 62" Hand Fed  
Model M Cleveland Automatic  
Miller Major and Two Color  
automatic presses, No. 1 Kelly

## TYPE & PRESS of Illinois, Inc.

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New ROBERTSON Lithographic Equipment

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—Composition Caster #10297 with 1/2 HP  
variable speed motor and Bishop Gas Heat  
Regulator—Style D. Keyboard #5965 with  
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568 pages of profusely illustrated text giving usable information for printers, lithographers, chemists.

**\$850**

THE INLAND PRINTER • CHICAGO 6

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Remember, ONLY MEGILL MAKES  
SPRING TONGUE ® GAUGE PINS.

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\$1.80 doz. with extra Tongues

### DOUBLE GRIP ® GAUGE



\$2.00 set of 3, for Hand Feed

Sold by Printers Supply Dealers.

THE

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Strongly financed and well established Chicago company wants side line salesmen to sell nationally advertised ink additives to printers. Tested products with ready market and immediate sales potential. Liberal commission and bonus. Several territories open. Phone or write for appointment.

## CENTRAL COMPOUNDING COMPANY

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Superintendent - Letterpress - West \$6,000-9,000  
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Foreman - Pressroom - South \$7,500  
Foreman - Pressroom - Perfecter Press and lightweight paper experience necessary \$6,500-7,000  
Foreman - Bindery - Florida Fee Paid \$6,000 up  
Foreman - Bindery - Florida Fee Paid \$5,000 up  
Foreman - Composing Room \$5,000  
Estimator - Offset - Letterpress Fee Paid \$6,500-7,500  
Estimator - Offset - West \$6,500-7,500  
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Salesman - Printing OPEN

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Specialists in Placing Key Personnel in the Graphic Arts Industry

- **BINDERYMAN**—with experience as finisher and ruler or folding and finishing. Capable of handling personnel. Plant located in southern city with good fishing, hunting, schools and college. Write Box M-10. THE INLAND PRINTER.

- **PRINTER**—Experienced with mark-up and able to get along with men in letterpress plant. Plant located in southern city with good fishing, hunting, schools and college. Write Box M-11. THE INLAND PRINTER, 309 W. Jackson Blvd., Chicago.

- **PRESSMAN**—Not subject to draft, by a Commercial Plant specializing in Bank forms and located in a small city in Southern Michigan. Steady work—no layoffs. Delightful place to live with excellent hunting and fishing. Box M-41. THE INLAND PRINTER.

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Ohio Linotype School  
Logan, Ohio

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### **Better Makereadies in less time...at lower cost!**

Write for free booklet which tells how to make your own "Precision" Overlays. Best possible makeready in minimum time. Manufactured and sold exclusively by

**THE MARTIN CANTINE COMPANY**  
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"It brings in business!"

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## ROLLERS (Continued)



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**RICHARDS' EXPERIENCE PAYS OFF**  
Let us help you sell Die-Cut Printing  
Ask for Goose Book full of ideas  
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**PERFECTION TYPE, INC.**  
SAINT PAUL 1, MINNESOTA

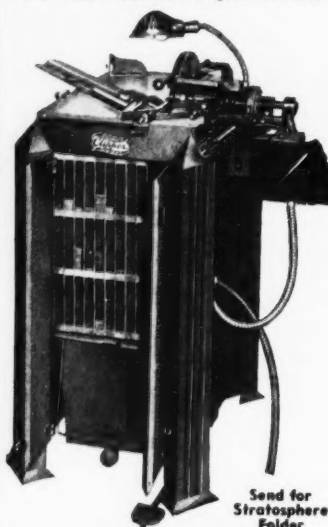
• **WRITE FOR LATEST** circular showing Durable Foundry Type in latest type faces. Northwest Type Foundry, 6504 Walker St., Minneapolis 16, Minn.

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The First in KALAMAZOO, Mich.  
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Cancer strikes in one of every two families. Each year more than 60,000 American children under the age of eighteen lose a parent to cancer.

Yet many cancers can be cured, if discovered in time.

Every man should have a complete physical examination once a year. Women over thirty-five should have a complete physical examination twice a year. Patients are being saved today who could not have been saved even a few years ago.

The American Cancer Society asks your help.

How soon we find cancer's cause and cure depends on how soon and how much help comes from people like you.

Send contribution to Cancer,  
c/o your local Post Office.

**Cancer strikes One in Five  
STRIKE BACK...**

**Give to Conquer Cancer!**



## Advertisers' Index

Accurate Steel Rule Die Manufacturers	5
Acme Type Foundry	106
American Academy of Art	109
American Carbon Paper Mfg. Co.	108
American Evatype Corp.	107
American Roller Company	110
American Steel Chase Company	108
Anso	28
Arbogust, Oren, Co.	110
Baltotype	105
Banthin Engineering Company	86
Bauer Alphabets, Inc.	100
Baum, Russell Ernest	102
Beckett Paper Company	111
Blatchford, E. W., Co.	104
Brandtjen & Kluge, Inc.	6
Cantine, Martin, Company	110
Carb-N-Sat Business Forms	108
Central Compounding Co.	91, 109
Challenge Machinery Co.	108
Chalmers Chemical Co.	106
Champion Paper and Fibre Company	17, 18
Cheshire Mailing Machines, Inc.	103
Chicago Printers Machinery Works	107
Consolidated Water Power & Paper Co.	10
Cottrell, C. B., & Sons Company	9
Craftsman Line-up Table Corp.	27
Cromwell Paper Company	Inside Back Cover
Dexter Folder Company	30, 31
Doehitt Corp.	109
Doyle, J. E., Co.	108
Dutro, Orville, & Son, Inc.	19
Eastern Corporation	14
Econo Products, Inc.	92
Engdahl Bindery	108
Evans Specialty Co., Inc.	106
Fairchild Camera and Instrument Corporation	16
Falulah Paper Company	101
Felters Company	7
Fox River Paper Corporation	84, 85
Gaetjens, Berger & Wirth, Inc.	101
Gast Manufacturing Corp.	102
General Aniline & Film Corporation	28
Graphic Arts Employment Service	109
Hamilton Mfg. Co.	77
Hamilton Tool Company	89
Hamilton, W. C., & Sons	8
Hammermill Paper Company	83
Hammond Machinery Builders, Inc.	81
Heidelberg Automatic Presses	29
Hess & Borker	105
Hill Rubber Co., Inc.	109
Howard Paper Mills, Inc.	69
Howard Paper Company Division	70
Maxwell Paper Company Division	70
Ideal Roller & Manufacturing Co.	110
Interchemical Corporation	12, 13
International Paper Company	25
Intertype Corporation	Back Cover
Jahn & Ollier Engraving Company	99
Kimberly-Clark Corporation	96, 97
Lake Erie Engineering Corp.	24
Lawson, E. P., Co.	33
Litho Chemical & Supply Co.	107
Ludlow Typograph Company	1
Mackenzie & Harris, Inc.	104
Marvellum Company	94
Mayville Metal Products Co.	100
McLaurin-Jones Company	51
Mead Corporation	21, 90
Megill, Edward L., Company	109
Mergenthaler Linotype Company	Inside Front Cover
Miller Printing Machinery Co.	82
Minnesota Mining & Mfg. Co.	20
National Lead Company	104
Neeah Paper Company	93
Nekoosa-Edwards Paper Company	23
New Era Manufacturing Company	15
Northern Machine Works	108
Oxford Paper Company	87, 88
Paper Manufacturers Company	94
Payne, Ernest, Corp.	108
Perfection Type, Inc.	110
Port Huron Sulphite & Paper Co.	96
Printers Supply Co., Inc.	108
Printing Machinery Company	98
Process Color Plate Company	22
Rathbun & Bird Company, Inc.	107
Richards, J. A., Co.	110
Roberts Numbering Machine Co.	106
Rosback, F. P. Company	95
St. Regis Sales Corp.	26
Siebold, J. H. & G. B., Incorporated	98
Statikil	106
Strathmore Paper Company	32
Taylor Machine Co.	107
Ti-Pi Company	110
Type & Press of Illinois, Inc.	109
Vandercook & Sons, Inc.	11
Wesol Manufacturing Co.	103
Western Gear Works	19
Western Printing Machinery Co.	104
Weston, Byron, Company	2
Wetter Numbering Machine Co.	105
Wheelwright Papers	90
Wilsolite Corporation	102



# "Looks Like a Book Worth Reading"

How much would it be worth to you to make that sort of impression, get that sort of reaction, with your new catalogue or other piece of sales literature?

A great deal, of course. Yet the cost of such waste-basket insurance is insignificant. It's the cost of an attractive cover.

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## THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER  
IN HAMILTON, OHIO, SINCE 1848



# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Not that we're the least bit interested in giving a boost to the rubber heel industry, but we were surprised to note the other day that a printer was responsible for the invention of the rubber heel some 60 years ago.

A printer named Humphrey O'Sullivan had sore feet that ached and fatigued him as he worked at his machine. One day he got the bright idea of placing a resilient rubber mat on the floor in front of the machine. This gave his feet much comfort.

But his fellow workers, as a practical joke, would hide the rubber mat from him. Necessity being the mother of invention, O'Sullivan countered with an idea. Why not nail a piece of the rubber mat to his shoes? And so was born the rubber heel, of which some three million pairs a year are used today.

The Russians must have beaten us to it somehow, but so far we haven't seen any such claim put forth by Malenkov's indefatigable little inventors.

★ The next time one of your employees, or your friends for that matter, tells you what an easy job executives have, remind him that being an executive is just one continuous bed of roses and then quote the guy who has just come out with the awful truth on the situation:

"As everyone knows, an executive has practically nothing to do—that is, nothing to do except: to decide what is to be done; to tell somebody to do it; to listen to reasons why it shouldn't be done, or why it should be done by somebody else, or why it should be done in a different way; to follow up to see if the thing has been done; to inquire why it has not been done; to follow up a second time; to discover that it has been done, but done incorrectly; to conclude that so long as it has been done, it may as well be left as it is; to consider how much simpler it would have been if he had done it himself in the first place, but to realize that such an idea would strike at the very foundation of the belief of all employees that an executive has nothing to do."

And if that isn't convincing enough, add that an executive must figure out how to meet the payroll, how to show a profit and keep out of the red, how to keep a jump ahead of competition, and how to get the big stack of reports into the Government on time.

★ It strikes us as being directly applicable to the printing business, not to mention thousands of other industries, so we have to tell you about some things Tom Hollowell, Jr., told the Society for the Advancement of Management, Philadelphia branch, recently. Mr. Hollowell, who is president of the Standard Pressed Steel Company, Jenkintown, Pa., warned his listeners that hard competition is back and that industry must progressively produce more per man hour.

For more years than we like to think, we've been hearing management moan about less and less produc-

tion for more and more wages, so it was a pleasure to note that Hollowell said, "More and more results for less and less effort is the trend. Management to survive, must fit itself into the pattern. It can't fight it. If it does, the stockholders will get new management."

He went on to say that "increased productivity means more horsepower and less man power. And more horsepower means greater capital investment in new machinery and plant facilities." Then he added that constant modernization for productivity is doubly important in view of what he said is an expected shortage of man power for the next ten years.

Mr. Hollowell urged management to educate their people on a cross-section basis, selling productivity directly at all levels rather than allowing it to filter down from the top. Various in-between levels, giving the program only lip service, could sabotage it, distorting it to the lower levels, he explained.

"Employees, in many cases, are way ahead of a large part of management in intelligence and willingness to accept new ideas," he explained.

★ The printing and publishing industries, long under-publicized, seem to be making progress in getting their story across to the American public.

The Ford Foundation's "Omnibus" show on TV recently presented a documentary film which portrayed the production routine of getting out a country weekly. Based on the experiences of Bob and Jane McIlvaine of the *Downington (Pa.) Archive*, the film showed Editor Bob setting corrections on a new Comet Linotype. Jane McIlvaine's book, *It Happens Every Thursday*, dramatizing the rush of weekly publishing, is due for a Hollywood release soon. The movie will have the same title as the book, and will star Loretta Young.

Another movie, "Park Row," is now showing in theaters across the nation. It dramatizes the story of newspaper days in New York during the late 1800's, with Ottmar Mergenthaler and his first Linotype portrayed in supporting roles. Mergenthaler got another big boost in the *March Reader's Digest*, in an article entitled, "Mergenthaler's Wonderful Machine."

Lionel Barrymore, narrator on CBS radio program, "Hall of Fame," emphasized the role Mergenthaler's invention had taken in the rapid advance of education and civilization.

★ And so we leave you with a look-ahead-and-feel-better note in this post-Easter season: The inscription on William Bradford's tombstone in New York City's Trinity Churchyard says he was "printer to this Government for upwards of 50 years and being quite worn out with Old age and labour, he left this mortal state in the lively Hopes of a blessed immortality."

And we won't say, "Go thou and do likewise."



Table of Contents on Page 3

Advertising Index on Page 111



# Good Make-Ready gets — Good Results!



Good make-ready is easier and printing quality increases with Cromwell Special Prepared Tympan. It's smooth, always even. Has uniform texture. Gives you clean, sharp impressions with less work. You get a tight, strong packing that's tough—extra hard—with absolute resistance to oil and atmospheric changes. Cromwell Tympan is *unconditionally guaranteed*. You can depend on it.

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## CROMWELL

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Chicago 32, Illinois



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